The MOVIES

. . . and the people who make them

A CONTINUING SURVEY of the MOTION PICTURE IN AMERICA

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people who make them

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ZAZA

(To be kept in binder)

TALKING IT OVER

"Any good movies in town?"

Whenever I hear this question I wonder to myself how many million people the world over are asking the same thing on that particular day and every day . . . Of course I am aware that there are millions who don't ask it . . . millions who are saying "Let's go to the movies" without any curiosity as to whether or not there are any "good" ones in town . . . but for the present these people do not concern me . . . I am only concerned with those who say '"Any good movies in town?" and with wondering what they mean by a good movie . . . One man's meat, I reflect, is another man's poison.

The movies are like the famous veal pie in Pickwick papers . . .

"Wery good thing is a weal pie," said Sam Weller, "when you know the lady as made it, and is quite sure it ain't kittens; and arter all though, where's the odds, when they're so like weal that the wery piemen themselves don't know the difference . . . I lodged in the house with a pieman once, Sir, and a wery nice man he was — reg'lar clever chap too — make pies out o' anything, he could . . . 'Mr. Weller,' says he . . . 'don't mention this here again, but it's the seasonin 'as does it. They're all made o' them noble animals,' says he, a'pointin' to a wery nice little tabby kitten, 'and I seasons 'em for beefsteak, weal, or kidney, 'cordin' to the demand; and more than that,' says he, 'I can make a weal a beef-steak, or a beefsteak a kidney, or any one on 'em a mutton, at a minute's notice, just as the market changes and appetites wary!' "

Yes, I continue my musing, the movies are like veal pie . . . all made of kittens . . . noble animals whose primary function is to entertain . . . It's the seasonin' as does it . . . And how movie appetites "wary"! . . . Even one's own may change overnight . . . today's mood for something to chew on may tomorrow be a craving for flummery . . .

From the pictures already released in these first three months of the year which I myself have seen, and I haven't missed many, I give you a list . . . a few of which have completely, and others partially satisfied my own varying appetite (I give them alphabetically and you can do your own guessing):

The Beachcomber, Dawn Patrol, Grand Illusion, The Great Man Votes, Gunga Din, Huckleberry Finn, Jesse James, Kentucky, The Lady Vanishes, Let Us Live, The Little Princess, Love Affair, Made For Each Other, Midnight, Oklahoma Kid, Stagecoach, Topper Takes a Trip, Wings of the Navy, Yes, My Darling Daughter. I have not yet had an opportunity to see **The Spirit of Culver** or **Three Smart Girls Grow Up,** but knowing something about the people as made'em I am sure they are well seasoned and that they should be on this list.

"Any good movies in town?"

Ah, my friends, this is always a question I hesitate to answer . . . You must c ult your own appetite and you must pieme . . . What they make f ill be

It was four years ago that senting various civic, educational and cultu organized as Theatre Patrons, Inc., decided the a service which surveyed in advance the motion pictures theatres. That decision was based on the belief, not that to be, or should be, told what pictures to see or not to see, criminating movie goers do need adequate information upon which to b their own selections for themselves and for their children. The average patr can attend only a relatively small percentage of the total output of the studios. If he is truly discriminating, if he wishes to spend his time and money to maximum advantage and enjoyment, he needs a regular and consistent source of information.

The service then started was not intended to supply learned criticism or personalized comment. The one tends towards artiness and avoids the perspective of the average intelligent patron who looks primarily for entertainment. The other inevitably indulges in individual prejudices and caustic condemnation or exaggerated praise. This new service recognized the obvious fact that every type of film has its followers and proposed simply to describe as accurately as possible, with descriptions checked against every available independent source, each picture offered and the probable audience opinion.

For four years this service has steadily expanded through the New Haven metropolitan area. For four years it has kept faith with its original pledge: *to refuse to become affiliated with any special audience or any militant group seeking to impose censorship on the screen; to refuse to become merely a publicity medium for the theatres; to try always to provide accurate, impartial information as the basis of increased enjoyment and sensible selection.*

This service is offered now for national distribution, expanded in form but steadfast to that pledge. Both those who seek slashing criticism and those who desire pretty comments about the glamour that is Hollywood should pass it by. It is planned as a simple, factual service, collecting into compact and convenient form full information and continuing comment by practical and experienced experts on the various aspects of the motion picture in America as unreeled through the year.

Nothing more . . . . and nothing less!

ENTERTAINMENT
INSURANCE

An information service
for current use and
future reference

$5 per year

"The **MOVIES**
. . . **and the people who make them"**

The MOVIES
. . . and the people who make them

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Printed in U. S. A.

TALKING IT OVER

In any chronology of the motion picture 1939 will probably be noted as the year that **Gone With The Wind** emerged from its three year period of incubation and made movie history with its three-hours and forty minutes elapsed playing-time . . . But for most movie-goers this film will be considered a 1940 or even 1941 picture, since, for a year at least, it will not get off the highways and into the by-ways . . . and so, in this resume, we'll skip it . . .

To my way of thinking the movie year is notable for certain outstanding pictures, but even more so for the unusually large crop of pictures which among discriminating folk are referred to as "'good pictures" . . .

Besides the eight pictures which I considered recently as being outstanding, (alphabetically, **Goodbye, Mr. Chips; Love Affair, Mr. Smith Goes to Washington, Ninotchka, Nurse Edith Cavell, Stagecoach, We Are Not Alone,** and **Wuthering Heights,**) I would say that you had seen a "good picture" if you had seen any of the following comedies:

Bachelor Mother
Daytime Wife
Eternally Yours
Fifth Avenue Girl
Good Girls Go to Paris
Honeymoon in Bali
Housekeeper's Daughter
Made for Each Other
Maisie
Midnight
The Great Man Votes
Yes, My Darling Daughter

Or any one of the following melodramas:

Adventures of Sherlock Holmes
Beau Geste
Cat and the Canary
Clouds Over Europe
Confessions of a Nazi Spy
Dawn Patrol
Each Dawn I Die
Five Came Back
Four Feathers
Gunga Din
Hound of the Baskervilles
I Met a Murderer (English)
Jamaica Inn (English)
Let Us Live
Only Angels Have Wings
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Or any of these with biographical or historical background:

Alexander Graham Bell
Drums Along the Mohawk
Elizabeth and Essex
Juarez
Man of Conquest
Rulers of the Sea
Stanley and Livingstone
Union Pacific
Young Mr. Lincoln

Or any of these which defy my abilities as a classifier:

Dark Victory
Destry Rides Again
First Love
Four Wives
Golden Boy
Here I Am a Stranger
Hollywood Cavalcade (first half of it)
Intermezzo
Kentucky
Land of Liberty
Mikado
Old Maid
On Borrowed Time
On Your Toes
Our Neighbors The Carters
They Shall Have Music
The Women
Three Smart Girls Grow Up
Thunder Afloat
Trade Winds
Under-Pup
Wizard of Oz

Or the full-length cartoon:

Gulliver's Travels

Or any of the **Hardy Family** pictures which have also made screen history for 1939 in that Mickey Rooney has now displaced Shirley Temple as the big box-office champion for the whole United States. —**Penetrix**

YEAR'S END

With this week's mailing "The MOVIES . . ." completes the fourth quarter of its first year. For fifty-two weeks separate issues have been sent out to build up on the annual section included in each binder. Information has been supplied on 500 films, among them the more important foreign films receiving fairly general circulation throughout the country. The bulk of the product of all the major studios has been covered; the few remaining films released during the last days of of the year but which will not be playing in most areas until later (*Gone With the Wind* is the perfect example) will be surveyed during the first weeks of 1940.

The year has been, frankly, an experimental one during which we have sought to determine just what we can do adequately and just what our subscribers want us to do. Post office requirements and printing necessities have forced several changes in the format used at the start. The year closes with all such problems solved and plans for 1940 clear and complete.

* * *

Late in December, after recovering from Christmas cheer, the New York film critics assembled in annual meeting to vote on their 1939 awards. As usual there were vehement ballot debates and the final results represent compromises to which all at last could agree without compromising their critical judgment too much.

Best film: *Wuthering Heights*

Best performances: Vivien Leigh, *Gone With The Wind;*
James Stewart, *Mr. Smith Goes to Washington*

Best direction: John Ford, *Stagecoach*

Best foreign film: *Harvest*

G. with the W. and *Mr. Smith* were the runners-up for the best film and that probably influenced to some extent the best performance choices. Bette Davis and Greta Garbo gave Vivien Leigh stiff competition; Robert Donat led James Stewart and Henry Fonda won a few votes on the first ballots. The vote on direction included such experts as William Wyler, Frank Capra, Edmund Doulding and Garson Kanin, but John Ford was the sure winner from the start. Another film made in France, *End of a Day,* battled *Harvest* through twelve ballot rounds.

It is significant that every single film mentioned, whether as a complete picture or in connection with a performance or direction, is a good example of true cinema. That fact points to one of the most encouraging developments of the year. Movie makers have been freeing themselves from too great respect for and imitation of the sources of their stories; these films are not stagey, nor are they over-careful transcription of books. And *Stagecoach,* the directorial winner, was conceived and executed completely apart from any other form.

We wish that the New York critics would add another classification: producer-director. Then perhaps our own personal choice for the year would collect an award: Leo McCarey and his superb *Love Affair.*

The MOVIES

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TALKING IT OVER

Rereading this column after it appeared in print last week I was amazed to find that I had given not the slightest hint that I had really enjoyed two of the films mentioned in it, namely **The Rains Came** and **In Name Only** . . . One would think, from what I said, that they were just little lessons on the error of marrying for money, whereas they are both of them good entertainment . . . I therefore suggest that this column should be picketed as being Unfair to Pictures. . .

As a matter of fact, partly perhaps because I spent about six weeks without seeing even the outside of a theatre but more largely, I opine, because it is such a relief to get out of the real and into a make-believe world, I am getting a bigger kick than ever out of the movies . . . and it wouldn't surprise me if many people felt the same way . . . I know that I have even preferred to sit through a double-feature program than go home and read the newspaper or listen to the radio . . . Surely it is more fun to watch Wallace Beery, in **Thunder Afloat,** storming away through the high seas after a German submarine of the vintage of 1918 than it is to read our President's announcement that two foreign submarines have been reported nosing around our shores in the autumn of 1939 . . .

Still more I have enjoyed the films which could not be even remotely connected with present day headlines . . . Such a comparatively minor offering as **Stronger Than Desire** became for the time completely absorbing . . . **The Saint in London** is a whacking good detective story, for which I have a definite weakness, and except for Ralph Richardson . . . the Denny of **The Citadel** who later became the Major Hammond of Scotland Yard in **Clouds Over Europe** . . . George Sanders as Simon Templar, alias the Saint, is now my favorite detective . . . There's something about his deliberate English manner and his poker face which, combined with the sudden bursts of what Mussolini would call "dynamism" during the course of the Saint's fantastic adventures, plus his unique immunity to romance, I find completely refreshing . ..

Beau Geste carries one off on a regular billow of adventure . . . I like the way it starts at the end and then carries you back to the beginning . . . It's a technique that helps build up an enormous suspense . . . Daphne DuMaurier used it in writing **Rebecca** and I am betting dollars to doughnuts that Alfred Hitchcock will stick to it in his film version . . . which of course builds up suspense for me in waiting for it (it should be ready for release pretty soon) . . . I personally don't remember the silent 1926 production of **Beau Geste**, but I don't believe it could have been any more exciting than the present one, nor that it could have had such striking photography . . . Some of the desert scenes in this are lastingly impressive . . . But I wished that the Arabs hadn't always ridden by so fast, I wanted to get a better look at the garments they were wearing . . . they looked like very snappy striped bath-robes . . .

All in all, however, the picture of the week for me was **Fifth Avenue Girl** . . . I'd be willing to tell anybody that was a good picture and feel sure they'd agree with me . . . So far the only adversely critical comment I have heard on it was from a woman who belongs to the cream-before-the-coffee school who noticed that the Fifth Avenue butler poured the coffee in first . . She is about to enter an objection with the research department of RKO . . . If I had left myself space enough I should at this point start to rave about Ginger Rogers . . . She is not only my favorite comedienne but my favorite female movie star . . . she rings so true . . . And, though this could go without saying, Walter Connolly is my favorite unhappy millionaire . . . I wish there were more like him . . .

—**Penetrix**

CARL LAEMMLE

The death of Carl Laemmle, Sr. coincides with the end of a definite era in the history of the entertainment motion picture, a period brought to a close by a second World War which has halted at least temporarily that world-wide domination of the American movie established by the first World War. His passing is another reminder that the movie business has left behind its flavorous youth and, successfully invaded by financiers who long looked at its golden flow with envious eyes, has succumbed to the more steady habits of an industry ruled by straight commercial methods.

When Carl Laemmle forsook the clothing business back in 1906 and invested his savings in a nickelodeon—chance alone directed him away from a five-and-ten-chain—the motion picture was a lusty though silent infant just beginning its turbulent career. Edison had achieved his peep-show kinetoscope in 1889 and projection was proved in 1896. But the first real story film waited until 1903. In the next years the vast movie public was just being tapped and here and there men with vision were renting storerooms, hiring chairs from local undertakers and founding fortunes. Carl Laemmle's seated 120 persons, was labeled the "White Front" by virtue of a coat of whitewash and, unlike that of the four brothers Warner, which closed on the afternoons of funerals, was fairly permanent. With it Carl Laemmle began a fabulous climb comparable only to that of William Fox.

Inevitably the names of those two men are linked in movie history. They are the two who led the fight of the independents against the Patents Company, the ten-power combine. which pooled patents and attempted a complete monopoly of the business. Both men followed what became the typical pattern—from exhibition into distribution to make sure of a supply of film, and from distribution into production. Laemmle's old Independent Motion Picture Company, the once-famous IMP, was always in the midst of the battle. From that company came Universal Pictures, for years the biggest and most productive outfit in the rapidly expanding industry. Memory leaps back to the advertisements with which Carl Laemmle harrassed the monopoly. The masterpiece blazoned the message: "Little Mary is an IMP now ! There was summed a minor victory in the major struggle — and the start of the commercially profitable but artistically deadening star-system.

The average movie-goer knows little or nothing of that epic struggle finally won by a federal court decision ordering the dissolution of the Patents Company. Indeed the average movie-goer scarcely recognizes the name Carl Laemmle But he was one of that small group of consummate showmen who built up the movie business to its present magnitude and without whom its history might have been much different. Familiar enough are the names he made famous, among them Rudolph Valentino, Ben Turpin, Pearl White, Wallace Reid, Lon Chaney. But when the definitive biographies of the show business are at last written, the name of Carl Laemmle will outshine his stars.

The MOVIES
. . . and the people who make them

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TALKING IT OVER

Comparing the number of motion pictures released in our theatres during the past six months with the number which I have really enjoyed seeing I find that they are in a ratio of about four to one . . . And this isn't being too choosy either . . . Never having set myself up as a critic I am free to enjoy a movie whether, from a purely critical standpoint, it is good or not . . . My enjoyment is merely a matter of my own personal taste but in the main it is probably fairly representative . . .

The pictures I have seen during the first six months of 1939 . . . not including any foreign language films . . . which have given me pleasure in varying degree have really been quite numerous . . . Also, it seems to me on looking over the list which follows, my taste is fairly catholic . . . Check it over . . .

Alexander Graham Bell
Back Door to Heaven
Beachcomber
Calling Dr. Killdare
Captain Fury
Confessions of a Nazi Spy
Dark Victory
Dawn Patrol
East Side of Heaven
Fast and Loose
Goodbye, Mr. Chips
The Great Man Votes
Gunga Din
The Hardys Ride High
The Hound of the Baskervilles
Huckleberry Finn
Invitation to Happiness
Jesse James
Kentucky
The Lady Vanishes
Let Us Live
The Little Princess
Love Affair
Made for Each Other
Man of Conquest
Midnight
The Mikado
Oklahoma Kid
Only Angels Have Wings
Prison Without Bars
Pygmalion
The Saint Strikes Back
Spirit of Culver
Stagecoach
Stolen Life
Tarzan Finds a Son
Tell No Tales
Three Smart Girls Grow Up
Torchy Runs for Mayor
Topper Takes a Trip
Union Pacific
Vernon and Irene Castle
Wings of the Navy
Wuthering Heights
Yes, My Darling Daughter
Young Mr. Lincoln

That makes forty-six . . . If I had seen **Dodge City** and **It's a Wonderful World** they might be included . . . If I were to admit, which I don't but many would, **Idiot's Delight**, and **Honolulu**, and **Let Freedom Ring**, and **Sweethearts**, that would make fifty-two . . . an average of two a week . . .

Now I don't know how many times a week the average person goes to the movies but I do know that in this list are enough what I should call "good" movies to have kept me going twice a week for the last six months, and that as far as I am concerned the two hundred or more others that have been shown could have been thrown in the scrap-heap before they were produced . . .

And I wonder who really wants them anyway ?

—**Penetrix**

". . . LOOKING BACK . . ."

Looking back from the midmark of 1939, scanning six months of more films than we could — or care to — remember, we mark a noticeable advance over the 1938 period in general entertainment quality, but little if any in cinematic significance. The 1939 movies, we mean, have been doing a better job of telling amusing and interesting stories in a straightforward narrative style, but they have shown only rarely in brief flashes any attempt to explore further the possibilities of the motion picture medium.

The earliest use of the camera, of course, was simply to record an event, a scene from a play, a vaudeville performer doing his turn, a prizefight, a street scene. But by 1916 the unique and almost infinite possibilities of the medium were known at least in theory. It was in that year that Hugo Munsterberg pointed out the peculiar power of the motion picture to duplicate the workings of the human mind: to look forward with imagination, to look back with memory, to see things in simultaneous association, to isolate attention upon individual details, to endow inanimate objects with visual symbolism, to create its own time and space and move at will in them in any direction.

The pressure of public desire, of course, directed the movie business into the broad channel of entertainment through the presentation of stories. But for many years there was a constant improvement in the technique of the telling as the various advantages of the medium were used to embellish the original narrative idea. Sound halted progress in this direction for a time as the screen aped the stage. But in the early 30's careful observers could note experiments in the use of devices unique with the motion picture. For the past several years and particularly during the first six months of this year, such experiments have been extremely few. The attempt to recapture waning popularity by bolder choice of subject matter, emphasis on "democracy" and more careful production in the traditional manner. The result has been a better quality of entertainment, but little of direct interest to the student of the cinema as an artistic medium.

We mark further that three films stand out in memory above all the rest of the six months' product in the United States: *Stagecoach, Love Affair* and *Wuthering Heights.* These three are very different in story and mood and manner, yet are alike in one thing — all three were conceived and executed primarily in terms of visual effect and pictorial movement. They were not recorded drama, but straight cinema.

Of the three, our personal choice is *Love Affair.* Not merely because of its superb technical skill, so smoothly and cleverly handled with shrewd use of the camera anticipating the mental progress of the spectator that one can forget entirely the mechanics of the making. But also because of the strong appeal of its theme. *Love Affair,* we say again, is essentially a finer discussion of democracy than is *Juarez. Love Affair* deals with the very basis of democracy, the personal integrity of the individual. *Juarez* deals merely with the forms of democracy and the real story of Mexico in the years after Juarez' triumph over Maximilian show that the forms are valueless in themselves. *Love Affair* is the story of two individuals who discovered that they were, though charming and witty and sophisticated, neither admirable nor honest with themselves and their lives. They forsook comfort and sophistication and won through to an appreciation of their own individualities, fought the inner battle of all people who aspire to true democracy.

APR 21 1961

SWANEE RIVER:

Produced by Darryl F. Zanuck for 20th Century-Fox
Director: Sidney Lanfield
Screenplay: John Taintor Foote, Philip Dunne
Photography: Bert Glennon
Art Director: Richard Day
Editor: Louis Loeffler

Stephen Foster	Don Ameche
Jane	Andrea Leeds
E. P. Christy	Al Jolson
Henry Kleber	Felix Bressart
Bones	Chick Chandler
Andrew McDowell	Russell Hicks
Old Joe	George Reed
Hall Johnson Choir	Themselves
Tom Harper	Richard Clarke
Marion Foster	Diane Fisher
Pond	Charles Halton
Ambrose	George Breakstone
Tambo	Al Herman
Mr. Foster	Charles Trowbridge
Henry Foster	George Meeker
Mrs. Foster	Leona Roberts
Morrison Foster	Charles Tannen
Erwin	Harry Hayden
Mrs. Griffin	Clara Blandick
Mrs. McDowell	Nella Walker
Temperance Woman	Esther Dale

Sentimental, tenderly nostalgic screen biography of Stephen Foster, handsomely embellished with a lavish musical setting; the Yankee troubadour's "discovery" of the romantic South, his personal struggles and misfortunes and his immortal songs are treated with pleasing reverence.
(Adults & Younge People)

(Running time, 84 minutes)

Swanee River follows the flavorsome formula of **Alexander's Ragtime Band** in providing itself with a background of well-remembered songs which are in themselves almost a story. Its delineation of Foster's life, while not following fact with strict fidelity, is a skillful dramatization of the main circumstances and impulses which guided his career.

Stephen C. Foster comes to Louisville, Kentucky, discovers the South and a beautiful girl. In the songs of the Negroes at work and play on the plantations he catches a mood which he is quick to put down on paper. He is urged by his family to become a shipping clerk, but prefers to write songs. He sells "Oh, Susanna" outright to E. P. Christy, the "Ethiopian Entertainer," and Christy becomes prosperous whereas Foster hasn't enough money to get married. He turns to liquor for solace for a time, but soon he and Christy are capitalizing on such songs as "De Camptown Races" and "My Old Kentucky Home." A success at last, Foster returns to marry his beloved Jane whom he finds about to marry another suitor. He carries her off with a flourish. Married and in New York, the couple live happily together until in despondency over the failure of his more serious musical efforts Foster turns to drink again. With the Civil War, his songs become "un-American" because of their Southern themes, and all his new ones are rejected. Foster has been separated from his wife and child, but they are reunited and in a new mood of inspiration he writes "The Old Folks At Home," more often referred to as "Swanee River." As his song is to be presented for the first time and, as it happens, to a hostile audience, word comes that the composer has succumbed to a heart attack.

Andrea Leeds **Don Ameche**
"SWANEE RIVER"

To the role of Stephen Foster Don Ameche contributes a sensitive and restrained performance which compares with his best work. He presents a grimly realistic, almost Poesque, picture of Foster in the years of despair and degredation. Al Jolson handsomely fits the part of Christy and he keys his performance to the tempo set by the other players. When he puts over his numbers it's pure Jolson rather than Foster, but that's all to the good. Andrea Leeds plays the charming, aristocratic, and patient Jane for whom "Jeanie With The Light Brown Hair" was written. The Hall Johnson Choir helps to fill in the musical background which includes the rendition of all of the better known songs of the Foster canon. The direction and photography make good use of the pictorial background; the river boats, the belles in crinoline, and the minstrel shows combine to make for an exciting splash of color. **Swanee River** is eye-and-ear-filling entertainment.

CHARLIE McCARTHY, DETECTIVE:

Produced by Jerry Sacheim for Universal
Director: Frank Tuttle
Screenplay: Edward Eliscu, Harold Shumate, Richard Mack
Story: Robertson White, Darrell Ware
Photography: George Robinson

Edgar Bergen, Charlie McCarthy and Mortimer Snerd	Themselves
Scotty Hamilton	Robert Cummings
Sheila	Constance Moore
Bill Banning	John Sutton
Arthur Aldrich	Louis Calhern
Inspector Dailey	Edgar Kennedy
Court Aldrich	Samuel S. Hinds
"Dutch"	Warren Hymer
Tony Garcia	Harold Huber

Comedy mystery with some hilarious moments showing how Charlie and Mortimer Snerd, and Bergen of course, get mixed up in the killing of a publisher; Bergen, not Charlie, does the detecting and all three labor mightily but in vain to rescue the story from tedium.
(Adults & Young People)

(Running time, 77 minutes)

Impish humor and mystery meet but do not blend in **Charlie McCarthy, Detective.** Charlie, Mortimer, and Edgar play themselves in the story, while for plot purposes Edgar is an entertainer at a swank night club. He makes the acquaintance of an unscrupulous publisher who sports a finger man for the bumping off of people who happen to displease him. In a moment of sweetness and light he has the romantic hero exiled to South America and jailed in a frame-up. Of course a lot of people, including the victim's brother and a couple of people who work for publisher Calhoun resent this high-handedness. Like many another victim of a mystery plot, he throws a huge party to which he invites all the people who have a reason for doing him in. Edgar and the two chips off the Bergen block are also present. The inevitable and not too subtly foreshadowed murder occurs; while the place is in a terrific uproar, Bergen goes calmly about gathering clues. It looks bad for the boy who has suddenly returned from South America, but Bergen confronts the real culprit with the evidence and the villain sensibly winds up the story by confessing.

Charlie McCarthy, Detective splits not too neatly into two parts, the comic and the blood-curdling. The Bergen whimsey is lost in all this welter of death and derring-do and poor Charlie is visibly effected by the fact. To add to his other misfortunes, Bergen throws many of the choicest gags to the rustic Mortimer. Charlie steps up with a singing voice, eyes which move, and jokes which follow the familiar radio pattern. There are some good chuckle-conjuring gags but they are few and reels between. The rest of the cast goes through the absurd antics dictated by a hectic script almost with defiance. Hollywood has not done right by the Bergen combine; but McCarthy fans will be cheered by the fact that, despite the company he is forced to keep, Charlie's head is splintery but definitely unbowed.

BALALAIKA:

Produced by Lawrence Weingarten for MGM

Director: Reinhold Shunzel
Screenplay: Leon Gordon, Charles Bennett, Jacques Deval
Operetta: Eric Maschwitz, George Posford, Bernard Gruen
Score: Herbert Stothart
Photography: Joseph Ruttenberg, Karl Freund
Editor: George Boemler

Peter	Nelson Eddy
Lydia	Ilona Massey
Nicki	Charles Ruggles
Danchenoff	Frank Morgan
Marakov	Lionel Atwill
General Karagin	C. Aubrey Smith
Masha	Joyce Compton
Dimitri	Dalies Frantz
Sibirsky	Walter Woolf King
Lieut. Smirnoff	Phillip Terry
Ramensky	Frederic Worlcsk
Leo	Abner Biberman
Captain Pavloff	Arthur W. Cernitz
Lieut. Nikitin	Roland Varno
Slaski	George Tobias

Rousing and colorful musical comedy with new and familiar songs presented in Nelson Eddy's lusty baritone ably abetted by Ilona Massey's soprano; the story concerns a Russian prince who wooes a cabaret singer in disguise and its situations are pleasantly familiar. (Adults)

(Running time, 102 minutes)

Balalaika is rich, warm and tuneful in its musical foreground which runs from original music, importantly featuring the song of the title, though such old favorites as "The Volga Boatman" and "Silent Night" to operatic heights in selections from "Carmen." Its story background is both vigorous and amusing and both music and story find ample use for the talents of Mr. Eddy and M-G-M's latest importation, the eye-filling Ilona Massey.

The story of **Balalaika**, while at all times subservient to the music, is engaging and plausible. Colonel Peter Karagin is a carefree wine-women-and-song-loving leader of a Cossack troup in Czarist Russia. At the Balalaika Cafe he is immediately smitten with the bland and blonde charms of its featured singer, Lydia, whom he sees evading with obvious distaste the company of his fellow officers. As she is a revoluntionary, Prince Peter realizes that he must woo the damsel in disguise. Accordingly, he assumes the identity of a poor musical student. To prove to Lydia's father, who suspects he might be a government spy trailing Lydia's brother, a known agent provacateur, that he really is a musical student, Prince Peter sings. The romance of prince and commoner progresses nicely (with Lydia's getting a contract with the Royal Opera through Kagarin's connivance) until she discovers Peter at the head of the troops which kill her brother in a minor uprising. Lydia enters with her father in a plot to kill Peter's hated father and himself, but she gives Peter a left-handed warning of the plan. Lydia is arrested for her part in the affair which kills the elder Karagin; she goes to jail, he to the battle front. After the war Peter flees to Paris. He later meets Lydia who has been evicted by a counter-revolution. On common footing for the first time, they fall in love again.

The songs in the film have been carefully fitted into the story; a try-out for "Carmen" for the Royal Opera for example nicely motivates the inclusion of duets from Bizet. Nelson Eddy carries out his musical tasks with his usual vigor and ease of delivery. To Miss Massey falls the task of upporting Eddy in the vocalizations, which she does most effectively, and of looking very lovely, another pleasantly easy task. Able and distinguished support is offered by C. Aubrey Smith as the elder Karagin, Frank Morgan as an impressario, and Charles Ruggles as a Cossack orderly. Messrs. Morgan and Ruggles supply the film's comedy with excellent albeit standardized performances. Lionel Atwill gives a penetrating performance as Lydia's music-loving and revolutionary father. Direction and photography are in keeping with the lavish settings and score. Altho primarily a musical and photographic feast, **Balalaika** tells a satisfactory if familiar story and adds up to pleasing, colorful entertainment.

NICK CARTER, MASTER DETECTIVE:

Produced by Lucien Hubbard for MGM

Director: Jacques Tourneur
Screenplay: Bertram Millhauser
Story: Harold Buckley
Music Score: Edward Ward
Photography: Charles Lawton

Robert Chalmers	Walter Pidgeon
Nick Carter	Walter Pidgeon
Lou Farnsby	Rita Johnson
John A. Keller	Henry Hull
Doctor Frankton	Stanley C. Ridges
Bartholomew	Donald Meek
Hiram Streeter	Addison Richards
J. Lester Hamil	Henry Victor
Dave Krebs	Milburn Stone
Otto King	Martin Kosleck
Pete	Frank Faylen
Bee-Catcher	Sterling Holloway

Action and mystery melodrama bringing to the screen the intrepid hero of a thousand yarns; Nick is after spies who steal plans of a super airplane, murder an inventor, and get "the girl" in their suave and streamlined clutches.
(Adults & Young People)

(Running time, 5 minutes)

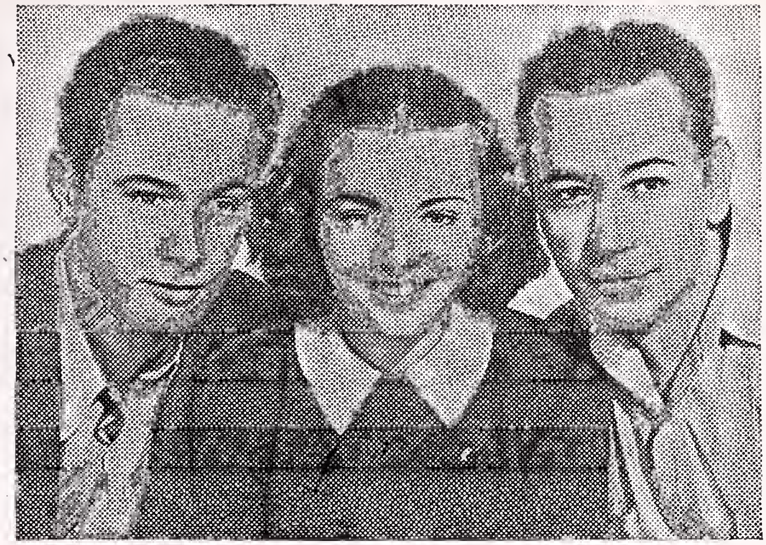
The name and fame of Nick Carter, able sleuth of well over a thousand dime

Nelson Eddy Ilona Massey
"BALALAIKA"

novels, are now brought to the screen. Worshippers in the Carter cult will see Nick and his foes living in a streamlined world, but they should find the proceedings up their alley if not precisely up their Street and Smith.

To all but his intimates, Nick is known as Robert Chalmers. As Chalmers he is summoned to California to clear up a neat little mystery anent the disappearance of blueprints for a super-airplane. En route he foils a plot to nab the inventor's plans and when he arrives at the factory complications begin in earnest. With the help of a pretty plane stewardess and an eccentric bee keeper, Nick discovers the chief plotter's identity. Then a merry chase begins with Nick in a plane and the villains in a speed boat with Nick's girl as hostage. Capture-clinch-and fade-out.

Walter Pidgeon plays the title role with commendable zest, rising notably above his material. Outstanding support is offered by Henry Hull as the ill-starred inventor and Donald Meek in the choice role of the whacky apiarist who has read too many detective magazines.



William Holden Jane Bryan George Raft

"INVISIBLE STRIPES"

INVISIBLE STRIPES:

Produced by Hal B. Wallis for
Warner Brothers

Director: Lloyd Bacon
Screenplay: Warren Duff
Book: Lewis E. Lawes
Photography: Ernie Haller
Art Director: Max Parker
Editor: James Gibbon

Cliff Taylor	George Raft
Peggy	Jane Bryan
Tim Taylor	William Holden
Chuck Martin	Humphrey Bogart
Mrs. Taylor	Flora Robson
Ed Jruger	Paul Kelly
Molly	Lee Patrick
Parole Officer	Henry O'Neill
Tommy	Frankie Thomas
Warden	Moroni Olsen
Sue	Margot Stevenson
Lefty	Marc Lawrence

Vigorous gangster and social-problem melodrama on the latest Warner Brothers pattern; the story of two ex-convicts wearing the invisible stripes of parole, one of whom cynically returns to crime while the other attempts to go straight but at last, to save his brother, rejoins the gang. (Adults)

Invisible Stripes is another efficient example of Warner Brothers' skill at combining rousing gangster thrills with a social message that turns away criticism. Based on one of Warden Lewis E. Lawes' many books, it pleads, at times eloquently, for the right of reformed offenders to be accepted once again by society. And this plea interferes not at all with the driving action of an exciting melodrama.

On the same day, Chuck Martin and Cliff Taylor are released from prison on parole. Martin is a hardened and cynical criminal who knows himself a marked man and intends to grab what he can before he is put away permanently. Taylor has learned his lesson and hopes to regain an honest and useful existence. Disillusionment dogs him continually. His girl, whom he has been hoping to marry when his parole is up, refuses to stick to an ex-convict. Job after job is lost as his reputation catches up with him. And meanwhile he sees his young brother, Tim, who is desperately in love with and loved by pretty Peggy but unable to earn enough to get married, being pushed along the path to crime. At last Taylor is convinced of the futility of his struggle and joins Martin and the old gang in a robbery. With the cash he buys a garage for Tim and plans to quit the gang again. But Martin then involves Tim in another crime. There is only one solution left. Taylor persuades Tim to turn state's evidence and he himself plunges into a gang war which can have but one ending.

George Raft and Humphrey Bogart are, of course, as smoothly forceful and convincing ex-convicts as the screen can offer. Raft in particular supplies a mature and progressively shaded performance as Taylor, while Bogart achieves his usual success as a typical yet individual killer Martin. William Holden is a youthfully fresh brother Tim and Jane Bryan is an attractive and sensitive girlfriend Peggy. The treatment is straightforward, the pace crisp, the direction easily competent. It's up to the steady standard of its type.

REMEMBER:

Produced by Milton Bren for MGM

Director: Norman Z. McLeod
Screenplay: Corey Ford,
Norman Z. McLeod
Photography: George Folsey
Music Score: Edward Ward

Jeff Holland	Robert Taylor
Linda Bronson	Greer Garson
Sky Ames	Lew Ayres
Mrs. Bronson	Billie Burke
Mr. Bronson	Reginald Owen
Mr. McIntyre	George Barbier
Judge Milliken	Henry Travers
Mr. Piper	Richard Carle
Mrs. Carruthers	Laura Hope Crews
Miss Wilson	Sara Haden
Dr. Schmidt	Sig Rumann
Butler	Halliwell Hobbes

Witty, madly concocted and uneven farce of marital difficulties with engaging characterizations by the lovely Greer Garson, dependable Lew Ayres and Robert Taylor in a comic role; the plot calls for a potion that causes the estranged young couple to forget the past and fall in love all over again. (Adults)

(Running time, 82 minutes)

Remember boasts the distinction of being the first all-American film for Greer Garson, originally seen in the half-British **Good Bye, Mr. Chips.** A further distinction is the fact that Robert Taylor has his first opportunity to be droll; he plays an amiable heel.

The story of **Remember** is slight, scintillating, and whacky. Linda Bronson and Sky Ames are engaged to be married. They are, that is, until Linda happens to meet Ame's pal, Jeff Holland. After a whirlwind courtship, Linda and Jeff marry, leaving Ames a bewildered but good-natured loser. Except that he walked off with his best friend's girl, Holland's conduct is exemplary up to this point. He soon starts to turn into the usual neglectful husband, however, and pays so much attention to his business to the exclusion of his bride that she gets a divorce. Here's where the whimsey comes in. The genial Ames cooks up a potion which he gives to each of the estranged pair which causes them to forget everything that's gone before. They fall in love again, Holland meets the toney and horsey Bronson family again, and the couple remarries. It's as simple as that.

Fortunately for everybody concerned the dialogue is bright and good fun and serves admirably to distract attention from the plot. The acting, too, is superior to the never-never-land story requirements. Looking very fetching and lovely, Greer Garson goes through her antics graciously. Robert Taylor shows a pretty good flair for light comedy and plays a most engaging cad. On hand with her accustomed flightiness is Billie Burke who brightens her corner as the heroine's socialite mother. Lew Ayres is good as the lad who loses out. Seen in sprightly supporting roles are Reginald Owen, George Barbier, and Laura Hope Crewes. **Remember** lacks elementary conviction and serves primarily as an acting field-day for its competent cast.

JOE AND ETHEL TURP CALL ON THE PRESIDENT:

Produced by Edgar Selwyn for MGM

Director: Robert B. Sinclair
Screenplay: Melville Baker
Story: Damon Runyon
Photography: Leonard Smith
Music Score: Edward Ward, David Snell
Editor: Gene Ruggiero

Ethel Turp	Ann Sothern
The President	Lewis Stone
Jim	Walter Brennan
Joe Turp	William Gargan
Kitty Crusper	Marsha Hunt
Johnny Crusper	Tom Neal
Henry Crusper	James Bush
Fred	Don Costello
Francine La Vaughn	Muriel Hutchison
Parker	Jack Norton
Mike O'Brien	Aldrich Bowker
Bishop Bannon	Frederick Burton
Father Reicher	Al Shean
Pat Donegan	Robt. Emmett O'Connor
Garage Owner	Cliff Clark
Mr. Graves	Russell Hicks
Senator	Paul Everton
Cabinet Member	Charles Trowbridge

Refreshingly novel comedy drama based on a Damon Runyon story; the Turps of Brooklyn plead with the Chief Executive for their mailman who has tampered with the mail to save his lifelong friend the knowledge of her son's tragic death. (Adults & Young People)

(Running time, 69 minutes)

This film's title is only the first of its surprises. Equally out of the ordinary is its fresh and simple story which uses the flash-back technique with ease and effectiveness. Joe and Ethel Turp are a young Brooklyn couple who take up verbal cudgels for Jim their postman who is arrested for robbing the mails. What the Turps and the whole neighborhood know is that Jim is not a crook; he merely prevented the delivery of a letter which would have brought unnecessary sorrow. Ethel gets her dander up and insists that Joe see the President of the United States about the matter inasmuch as the local authorities continue to turn a deaf ear. Joe is finally persuaded and he and Ethel motor to Washington and finally manage to get by all the secretaries and see the President himself, who looks for all the world like Lewis Stone. They tell, bickering with each other much to the President's amusement, the story of Jim's love for Kitty which survived her marriage to another, how after her son grew up and became a tough, Jim would write letters to Kitty in her son's name. The letter that got Jim in trouble was one announcing that Kitty's son had been killed in a prison break. The President pardons Jim and before they leave the Turps have given him a hint about what to do on a perplexing international problem.

Ann Sothern and William Gargan play the Turps to the hilt, reveling in Brooklynisms of the "dese," "dem," and "dose" variety. They make the Turps and their unconscious humor completely credible and the serious plea before an amused President is well handled. Lewis Stone gives his usual smooth performance. Walter Breen is excellent as the faithful and sensitive postman and Marsha Hunt correspondingly fine as his unrequiting love. There are some slow and awkward spots, but its real humor and lack of affectation are sure to please.

EVERYTHING HAPPENS AT NIGHT:

Produced by Joe E. Brown for 20th Century-Fox

Director: Irving Cummings
Screenplay: Art Arthur, Robert Harari
Photography: Edward Cronjager
Editor: Walter Thompson

Louise	Sonja Henie
Geoffrey Thompson	Ray Milland
Ken Morgan	Robert Cummings
Dr. Hugo Norden	Maurice Moscovich
Groder	Leonid Kinskey
Fred Sherwood	Alan Dinehart
Gendarme	Fritz Feld
Hilda	Jody Gilbert
Cavas	Victor Varconi
Hotel Clerk	William Edmunds
Bellhop	George Davis
Bartender	Paul Porcasi
Woodcutter	Michael Visaroff
Woodcutter's Wife	Eleanor Wesselhoeft
Philip	Lester Matthews

Sprightly and sparkling romantic comedy showing Sonja Henie on skis, on skates, and on her own feet; the gayly improbable plot is about rival reporters on the trail of a missing political writer sought by the Gestapo. (Adults & Young People)

(Running time, 76 minutes)

Everything Happens at Night is a pleasantly inconsequential vehicle for the winning smiles and astonishing ice pirouettes of Sonja Henie. Miss Henie has very little else to do than look attractive and (unfortunately not very often) perform amazingly on skates.

Dr. Hugo Norden and his daughter Louise are living in hiding in a remote Swiss village. Norden, a Nobel prize winner famous for his political writings, is evading the Gestapo; he's supposed by his enemies to be dead. A reporter for the London "Daily Globe" and one from New York's "Times" are working on a tip that the famous doctor is alive and is the author of certain peace editorials which are importantly influencing world opinion. They both fall in love with Louise, all unaware of her father's identity. Ken Morgan later prints Dr. Norden's story and the Gestapo arrive in town. The journalistic rivals work together in effecting the safe departure of the Nordens from Switzerland. Morgan wins Louise.

The presence of Miss Henie, of course, is strictly incidental to the main business of **Everything Happens At Night** (the title is plucked out of the proverbial hat) so far as the plot is concerned at least. That end of things is neatly handled by Messrs. Milland and Cummings, smooth purveyors of the kind of patter demanded. Sonja isn't required to act; she smiles, gesticulates, and skates. Able support is offered by Maurice Moscovich as the liberal writer with incisive bit contributions by Alan Dinehart and Fritz Feld. Those who like frothy romance will enjoy the playful story of **Everything Happens At Night**, but devotees of Miss Henie will deplore the brief time allowed her fancy footwork.

THE COVERED TRAILER:

Produced and distributed by Republic

Director: Gus Meins
Screenplay: Jack Townley
Story: M. Coates Webster
Photography: Arthur Martinelli
Editor: Ray Snyder

Joe Higgins	James Gleason
Lil Higgins	Lucile Gleason
Sidney Higgins	Russell Gleason
Grandpa	Harry Davenport
Betty Higgins	Mary Beth Hughes
Tommy Higgins	Tommy Ryan
Bill	Maurice Murphy
Widow Jones	Maude Eburne
Sheriff	Spencer Charters
Otto	Tom Kennedy
Beamish	Hobart Cavanaugh
Cartwright	Pierre Watkin

Pleasantly inconsequential family comedy with the Higginses disgruntledly vacationing in a trailer, being given up for lost at sea, and then jailed for supposedly forging checks; after some wild adventures they start out on the cruise they'd originally planned. (Adults & Young People)

(Running time, 63 minutes)

Joe Higgins is a hard-working bank clerk who has been saving for years to take his family on a South American cruise. The great day arrives with his wife and daughter all packed and ready; young Higgins and grandpa are going to rough it in their trailer while the family are away on their cruise. Mrs. Higgins blurts out the fact that her husband is 44 and not 45 and thus the insurance policy that would have financed their trip is withheld. The Higginses just have to go somewhere after all the fuss their friends made over them, so, to the consternation of Sid and Grandpa, they all crowd in the trailer. Grandpa is pursued by a rich widow with a definite matrimonial bent, and this adds further difficulty to their trip. Meanwhile, the ship they are believed to be on sinks at sea and the assistant cashier at the bank seizes the news as an opportunity for doing a little embezzling and placing the blame on Joe. Forced to cash a check in their mountain hideout, the Higginses get in trouble, with the law because they are legally dead. Everything becomes unmuddled in a frantic chase after the embezzler and the family finally is able to depart on the long deferred cruise.

James and Lucille Gleason play their parts in hilariously comic key. Russell Gleason is good as the dumb but well-meaning son. Much of the comedy is supplied by a non-Gleason, the veteran Harry Davenport who steals every scene he's in. Mary Beth Hughes and Maurice Murphy handle the young love department. **The Covered Trailer**, while not startling or original as to plot or gag situations, is acceptable and amusing family entertainment.

SAN DIEGO PUBL

The MOVIES
. . . and the people who make them

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TALKING IT OVER

"Listen !" said Agatha, stopping dead in her tracks as, a few minutes late for the opening, we hurried across the foyer of the theatre where **Daytime Wife** was showing . . .

I listened . . . Sure enough . . . a familiar refrain was leaking past the ushers and through the doors . . .

"Oh my gosh !" I said inelegantly, and hastened in to see whose birthday it was this time . . .

It was nobody's birthday, I soon discovered . . . It was a wedding anniversary . . . "Happy anniversary, Mr. and Mrs. Norton," they were singing, although it seemed that Mr. Norton had entirely forgotten the occasion and was among those not present . . . Upon which incident hung the tale . . . a frothy piece with Tyrone Power and Warren William being too, too fascinating . . .

"I suppose," remarked Agatha sagely, "that men who are faithful to their wives and good solid citizens don't do anything to make movies about."

But then we went to see **Our Neighbors the Carters** in which Frank Craven, thru his portrayal of one faithful husband and good solid citizens, portrayed the whole backbone of the nation . . . and she changed her tune.

"There!" she exclaimed, "there's a picture that's about nice people . . . people you might know . . . people you can like"

"Yes," I said, "and a father and mother who seem both admirable and credible."

"Not like the Fifth Avenue fathers and Park Avenue poppas we so often see in the movies, are they ? Do you suppose that millionaires are always as unfortunate in their wives and families as the one that Walter Connolly played in **Fifth Avenue Girl,** and the one that Eugene Pallette played in **First Love ?"**

"'I can't believe it," I replied, "I think they were grossly exaggerated for entertainment purposes."

"Mothers in the movies are so often sentimental and slobbery," she went on, "or so silly that you want to wring their necks . . . "

"But not Fay Bainter," I put in, "her performance as the wife and mother in **Our Neighbors the Carters** may be classed as one of the best of the year . . . and do you remember her in **Make Way for Tomorrow ?** She wrung your heart in that but you had no inclination to wring her neck ? . . . And she was a wonderful mother in **Daughters Courageous** and in **Yes, My Darling Daughter** . . . she's never sloppy or silly."

"Well most of them are," Agatha insisted.

"Name them," I challenged.

"Oh, I can't name them off-hand, but you just watch."

"All right," I assented, "I'll tell you what I'll do . . . I've been asked to give a lecture on what parents think of the movies and after that's over I'll make a serious study of what the movies think of parents."

"Splendid," she replied, "and while you're about it you might make a study of the things people eat in the movies . . . Seems to me they eat an awful lot of hash and grapefruit."

"And birthday cakes," I added.

"I see that the movies are celebrating their own fiftieth anniversary," said Agatha.

Whereupon we lifted our voices in unison and warbled:

Happy Birthday to you,
Happy Birthday to you,
Happy Birthday, dear movies,
Happy Birthday to you. —**Penetrix**

From "UNFINISHED BUSINESS"

by JACK ALICOATE

Publisher of THE FILM DAILY

Poised on the threshold of a new year, with the months immediately ahead presenting a difficult docket of "unfinished business," both foreign and domestic, the American film industry nevertheless faces the future with high courage.

Four months of a world at war have left their mark upon the industry's economic structure, and whether the full impact has been felt remains to be seen, yet a fair analysis of the situation must convince that the effect thus far has been at marked variance with the alarmist reports of last September.

For the future, then, this summary seems warranted:

First, 1940 will bring no drastic curtailment in production and resultant shortage of pictures. There may be some reduction in 1940-41 programs by individual studios, but mass retrenchment is not in the cards, certainly not in the instance of those companies with large theatre interests.

Secondly, program re-alignment, if and when it comes, likely will sound the doom of B product insofar as the leading studios are concerned. With major companies looking to extended runs as a source of added domestic revenue, the emphasis will be upon grade A entertainment. Every effort necessarily will be made to maintain quality, and while the aggregate of production expenditure in 1940-1 may fall below this year's estimated $165,000,000 the economies largely will reflect elimination of extravagances.

The fast-fading year again provided a long procession of major headlines chronicling events momentous to the industry. Many stemmed from the war and the problems it instantly presented, others arose from anti-trust suit legislation, new and old, pressed by both the Government and independent exhibitors, still more from the industry's search for a trade reform formula, unfortunately blocked by the Department of Justice's stand, from conferences instituted by the Department of Commerce and from such legislative developments as Senate passage of the Neely anti-block booking and anti-blind selling measure.

The war situation, of course, loomed and still looms as the industry's No. One problem. Loss of foreign revenue necessarily must have Hollywood repercussions. Can the industry compensate for the shrinkage in returns occasioned by outright loss of markets, "freezing" of remittances (50% in the instance of Great Britain), war taxation and exchange restrictions, and to what extent—that is the question posed. It remains to be answered fully in 1940; industry leadership is confident that the reply will not be negative.

Bearing on the foreign situation, it is significant, too, that American companies propose to continue British production next year, pressing programs to the limit feasible. In all probability, emphasis will be upon high-budget pictures.

On the American legislative front, the major issue again is the Neely bill. It is virtually certain that it will reach a vote in the House at the session opening in January, following further public hearings. Passage easily might have a far more serious effect upon the industry in all its branches than the war.

In a quick survey of further unfinished business television is sharply defined. With the Federal Communications Commission indicating approval for at least limited commercialization of television, with notable technical advances made, with set manufacturers preparing to materially reduce prices of receivers and with "chain" television anticipated, there is reason for deep industry interest.

The DOCUMENTARY FILM

Beginnings . . . and a Hollywood Experiment

by Paul Wendt

Defining the term documentary film at the present stage of its devolopment in the United States is as uncertain as looking at a baby and predicting what it will be like when it grows up. However, psychologists say that an infant at birth possesses a few primary instincts to which are soon added certain easily acquired characteristics which may well persist throughout life. The documentary's basic instinct is a desire to photograph real material rather than the artificial representations of the studio. This desire existed and was clearly expressed before the word documentary was ever applied to a film. During the 1920's the Russians made their epics, **Potemkin, The End of St. Petersburg, Ten Days That Shook the World,** and the name Eisenstein connoted real faces and real types; Robert Flaherty made **Nanook of the North, Moana,** and **Twenty-Four Dollar Island;** and Hollywood sold its public on real scenery in **White Shadows,** and **Chang.**

* * *

It was in Great Britain, however, that the word documentary became associated with this growing wish to photograph real material. John Grierson did the pioneering as director of the Film Unit of the Empire Marketing Board founded in 1928. Later he and his associates confirmed their reputation for sincere and original work in their films produced for the Government Post Office Film Unit. Such films as **Drifters, Industrial Britain,** and **Weather Forecast** together with Paul Rotha's literary analysis and interpretation of them and their background in **Documentary Film,** definitely launched the documentary movement in the first part of the 1930's.

By this time the documentary film had indicated its second dominant characteristic. It served as an agent for the spreading of propaganda; ;that is, it interpreted rather than merely recorded existing conditions and relationships. Paul Rotha explains that, "With very few exceptions, every documentary film in Britain has been made as propaganda for a Government department, some national institution or society, or one of the major industries or public utilities". An obvious cause and effect relationship existed between the needs of the agent who commissioned these films and the preoccupation of the film director with real pictures. The producer needed real pictures to give force to his message, and the director needed the message to remove his films from the category of the travelogue, the educational, or the art film.

* * *

Just when the documentary film movement began appearing in public places in the United States is a question; but it is an indisputable fact that it made its official debut in Pare Lorentz's **The Plow That Broke the Plains** (1936) produced by the Resettlement Administration. Following, not closely, but after an interval of two years, came **The River** by the same director. These films reveal a third characteristic of the documentary, a principle recognized by the British school but not clearly and consistently developed until **The Plow** and **The River.** That was a conscious attempt to achieve an emotional lift through the use of appropriate music and dramatic, even poetic, commentary. Although both films aroused interest because of subject and treatment the documentary movement did not spread rapidly. Rather it appeared to have encountered difficulties: for as Mr. Lorentz remarked in his column in the August issue of **McCall's** . . . "for every cameraman or director who knows the first principles of moviemaking, your documentary group always included twenty-five critics, fifteen philosophers, two poets, one man who knows a banker, and forty-five corresponding secretaries. Mostly the group meets; occasionally they actually do manage to turn out a motion picture".

Such a quotation from the pen of the founder of the documentary in the United States leaves no doubt that with few exceptions the movement here has been in the hands of the armchair intellectuals. Yet while Mr. Lorentz wrote, and even before, an observer of trends might have noted indications of change. The year 1939 has already seen released **The Crisis, The 400,000,000, The City,** documentaries which rated reviews in leading newspapers and periodicals. American Documentary Films, March of Time, Frontier Films, the United States Film Service, and similar organizations promise that there will be more releases before the end of the year.

* * *

For further proof that the documentary has taken hold, go to Hollywood. For some years the industry has been pondering what it should do about the educational film. Was there money in it or not? Before solving this problem, the puzzled executive has been faced with another, what to do about this new kind of film that even the low-brows are beginning to discuss, the documentary? Hollywood has not taken so long to answer this one. Perhaps that is because the documentary unlike the educational film demands an emotional treatment, and emotion is something Hollywood thinks it understands. Or perhaps that excellent film of some years ago **Our Daily Bread** directed by King Vidor has provided a signpost to set Hollywood straight on its documentary trail. For an illustration of the Industry's present intentions, go to see any one of a number of recent films such as **Confessions of a Nazi Spy,** or M. G. M.'s **They All Come Out,** a film without a star cast, but with a message.

* * *

That this latter film has a purpose is made clear at the start, since it begins with a conversation between former Attorney-General Homer Cummings and James Bennet, Director of the Prison Bureau. During their talk the attorney-general remarks that prison gates open not only to receive but to release prisoners, many of whom become respectable as a result of their prison experience. The case of the Reno Madigan gang shows how this regenerative process takes place. Follows the beginning of what a year or two ago would have been a typical gangster story. There is the smart crook and his gang of two men, the "girl" and the "boy". Before the day of the documentary we could reasonably expect the story to develop along familiar lines with the boy and girl becoming reformed through love and the bad men meeting their end in a chase. In **They All Come Out** we have something different. Of course the chase is there and love, too; but the point of the story is that all of the gang get arrested and go to prison, there to receive the various punishments and rewards which their behavior deserves. The film goes behind the conventional "pen" scenes and characters and shows the reformatory, the mental hospital, the doctors, psychologists, social workers who strive with varying success to make a prison term a period of possible rehabilitation.

* * *

By producing such a film M. G. M. concedes something to the technique of the documentary film. It features a real United States district attorney talking to a real director of the Prison Bureau in, presumably, a real office. With the cooperation of the Department of Justice it photographs some of its scenes in the interiors as well as exteriors of real prisons. It produces a film whose theme is admittedly propaganda; not the kind to arouse conflict or drive any of the public away from the box office, yet quite powerful enough to dominate the story.

Yet for all this, the movie is not a documentary. After seeing it no intelligent adult will feel that he has been a bit of real life, nor will he feel called upon to do more than express mild approval of our present penal system. He knows that what he saw was just another story played by actors in scenes which were for the most part shot on M. G. M.'s lot. In fact, although the director went to the trouble of photographing the real Homer Cummings and the real Alcatraz, he doesn't for a minute expect the audience to believe that the movie represents a cross section of real life. Instead he is using the tools of the documentary to help tell his story.

* * *

Besides showing what Hollywood may do with the documentary, **They All Come Out** serves another useful purpose. Any discussion of the documentary film brings up that embarrassing word "real." We say that the documentary film is concerned with real material; with how this machine functions; how this reform really works; how these people really live; and so on through the mass of subject matter with which documentaries may appropriately deal. But does that mean that the film must be a succession of scenes which in every respect are real, or rather, scenes which in every respect give the effect of being real? For an answer we refer you to the beginning of **They All Come Out,** the scene where the Attorney-General and Director of the Prison Bureau converse. We are informed that one of these men is Homer Cummings, and from our previous news reel experience we know that indeed he is Homer Cummings. But is this person who sits carefully composed, framed, made-up, and lighted in a beautiful office REALLY Homer Cummings, former Attorney-General of the United States? If he is, then he missed his profession; for he looks exactly like an actor made up to play a part. Such a scene does not heighten the reality of the picture in the least but serves instead as an example of studio methods defeating their purpose by their very slickness. Any serious worker in the field of the documentary films could have foreseen the apparent phoniness of the scene; for he would have long ago learned from experience that a real character, scene, or incident, either may not be typical, or may not seem real in the conditions under which it is photographed.

* * *

The director of the documentary must approach his subject in a state of mind etotally diffrent from that of the director of **They All Come Out.** He will so select and work with his material that its genuineness in every scene and every character is unquestioned. He will in interpreting his material make an assumption startling and revolutionary to the typical Hollywood producer; that his audience has not only a heart and perhaps a head, but also a conscience.

Paul Wendt

FOUR WIVES:

Produced by Hal B. Wallsi for
Warner Brothers

Director: Michael Curtiz
Screenplay: Julius J. & Philip G. Epstein
Story: Maurice Hanline
Photography: Sol Polito
Art Director: John Hughes
Editor: Ralph Dawson

Adam Lemp	Claude Rains
Felix Deitz	Jeffrey Lynn
Mickey Borden	John Garfield
Ben Crowley	Frank McHugh
Aunt Etta	May Robson
Emma Lemp	Gale Page
Ernest	Dick Foran
Dr. Clinton Forrest, Jr.	Eddie Albert
Dr. Clinton Forrest, Sr.	Henry O'Neill
Mrs. Ridgefield	Vera Lewis
Ann Lemp	Priscilla Lane
Kay Lemp	Rosemary Lane
Thea Lemp	Lola Lane

Sentimental continuation of the Lemp family Saga, with musical embellishments; humor and pathos are expertly mingled in the skillfully interwoven stories of the married lives of the sisters with emphasis once again on Ann. (Adults)

(Running time, 110 minutes)

Given a superb mounting and an excellent musical score, **Four Wives** attempts to recapture the freshness and appeal of its predecessor, **Four Daughters.** All the members of the Lemp menage, with the exception of Mickey Borden who died so jauntily in the former film, are back and they go through their familiar paces with accustomed ease. The central story of Ann's struggle to be happy with Felix, despite her haunting memory of the failure of her first husband, is mingled with such other family matters as the births and adoptions of babies by the other sisters.

The story of **Four Wives** opens a few months after the events narrated in **Four Daughters.** Daughters Thea and Emma are married to their adoring and distinguished husbands; Kay is unmarried but hopeful; and Ann, Mickey's widow, looks forward to the return of Felix Deitz from a concert tour. Emma learns from her doctor that she isn't going to have a baby now or ever and Ann, engaged to marry Felix, learns that she is going to have Mickey's baby. Thea complicates matters by adopting a baby girl: later she gives birth to twin girls. Felix and Ann have an understandably stormy courtship through all of which Felix is noble and sympathetic while Ann's loyalty is divided between Mickey's memory and Felix's patient presence. Finally, upon the advice of the young doctor whom Kay has designated as the fourth Lemp son-in-law, Ann and Felix elope. Their problems intensify, however, when Ann urges Felix to leave for a South American tour as she is about to have her baby. The long-suffering Felix goes in considerable wrath, returning however in time to give the baby a blood transfusion which saves her life. Ann finally wins peace when she hears Felix's adaptation of Mickey's famous melody which has "a middle but no beginning or end" successfully orchestrated and performed. She and Felix are reunited and thus after a tremendous amount of spade-work by Felix the past is successfully buried.

Priscilla Lane gives a distinguished and sensitive performance as Mickey's widow, making even her cruelty to poor Felix understandable. Jeffry Lynn's Felix Deitz is an even more winning portrait in this film than the last. The other performers make the most of the cosy family intimacies afforded by the script. Frank McHugh is good as the exuberant father of twins. The others fit neatly into the well-etched background; Claude Rains as the paterfamilias, May Robson as Aunt Etta. Rosemary Lane and Eddie Albert take care of the young love department with considerable gusto. The musical interludes are skillfully woven into the story but the final sequence, the playing of the "Symphonie Moderne," is overly long and has the effect of prolonging the finish almost past patience. Although **Four Wives** lacks the punch of its predecessor, it is in its own right interesting adult entertainment.

THE AMAZING MR. WILLIAMS:

Produced by Everett Riskin for Columbia

Director: Alexander Hall
Screenplay: Sy Bartlett, Dwight Taylor Richard Maibaum
Story: Sy Bartlett
Photography: Arthur Todd
Editor: Viola Lawrence

Kenny Williams	Melvyn Douglas
Maxine Carroll	Joan Blondell
Captain McGovern	Clarence Kolb
Effie	Ruth Donnelly
Buck Moseby	Edward S. Brophy
Lieut. Bixler	Donald MacBride
Deever	Don Beddoe
Mayor	Jonathan Hale
Stanley	John Wray

Another light and gladsome murder mystery with a debonair detective too busy solving dire crimes to take time off to get married and with the exasperataed bride-to-be continually plotting to get him fired; all in all a nice bit of nonsense. (Adults & Young People)

(Running time, 80 minutes)

The Amazing Mr. Williams fits easily and gracefully into the familiar, cosy groove of films of detection which quite commendably play for laughs rather than shudders. Kenny Williams is a blithe young man who has deserted the legal profession to track down desperadoes. He is very much in love with the mayor's pretty secretary but he just can't seem to be able to keep a date with the beauteous Maxine. Determined on one occasion to do so at all costs, he arrives with a prisoner in tow. He has even thoughtfully provided a "date" for his prisoner and that jovial gentleman almost escapes during the evening's hilarity. At Maxine's suggestion, Captain McGovern, Williams' chief, insists that Williams masquerade as a woman to trap a crook. The idea is that Williams will probably resign in disgust and then he and Maxine will have a chance to make a trip to the altar, but the amazing Mr. W. accepts the challenge. Maxine, uninvited, joins the chase, and gets slugged by the thug for her pains. This time Williams resigns from the force and prepares for wedded bliss but on the day set for the wedding he is off again on the trail of a bank robber and killer. This particular case is a more baffling one and he gets the wrong man — but after an exciting pursuit captures the real killer, with Maxine's help of course, and they get married. Right after the ceremony there's a call — and Kenny Williams is on the trail again.

Melvyn Douglas plays the super-detective with great gusto and apparently huge enjoyment. Joan Blondel, beautiful as ever, turns in a well-paced performance as the oft-jilted bride. Edward Brophly contributes an outstanding performance as the jitterbug killer. With his usual rasp-voiced severity Clarence Kolb scores effectiveliy as the captain of the homicide squad. **The Amazing Mr. Williams** is good-natured and lively film fare.

CITY IN DARKNESS:

Produced by John Stone for
20th Century-Fox

Director: Herbert I. Leeds
Screenplay: Robert Ellis, Helen Logan (Based on the character created by Earl Derr Biggers)
Photography: Virgil Miller
Editor: Harry Reynolds

Charlie Chan	Sidney Toler
Marie Dubon	Lynn Bari
Tony Madero	Richard Clarke
Marcel	Harold Huber
Antoine	Pedro de Cordoba
Charlotte Ronnell	Dorothy Tree
Prefect of Police	C. Henry Gordon
Petroff	Douglas Dumbrille
Belescu	Noel Madison
Louis Santelle	Leo Carroll
Pierre	Lon Chaney, Jr.

Run-of-the-mill Charlie Chan mystery, set in Paris of September 1938 and very much under the blackout; it's a spy running munitions out of the country this time and Charlie, despite the blundering of a comic French police official, solves things with his usual cryptic nonchalance. (Adults & Young People)

(Running time, 69 minutes)

This time the ubiquitous Charlie is in Paris attending a reunion of World War buddies at the time of the Munich crisis. In his attempt to leave France he becomes involved in the murder of an exporter of contraband munitions. As the prefect of police is busily engaged in insuring the safety of the citizens of Paris by superintending a blackout, the case is officially in the not too capable hands of Marcel, a woefully inept underling. Chan plows through a maze of forged passports and wild-eyed suspects with customary Oriental aplomb. He unravels the case with his usual sure-fire intuition to the amazement of the bewildered Marcel and leaves a note behind him containing much sage Chinese wisdom about peace table conferences.

Sidney Toler is Charlie Chan again, of course, and with less to do than usual for this proverb-dropping sleuth. Harold Huber supplies most of the humor and takes up most of the film's footage as the dumb French official who makes all sorts of wild deductions. Photography and direction are good, but the script is a handicap. Chan addicts will take it in stride but others will stumble.

GULLIVER'S TRAVELS:

Produced by Max Fleischer for Paramount

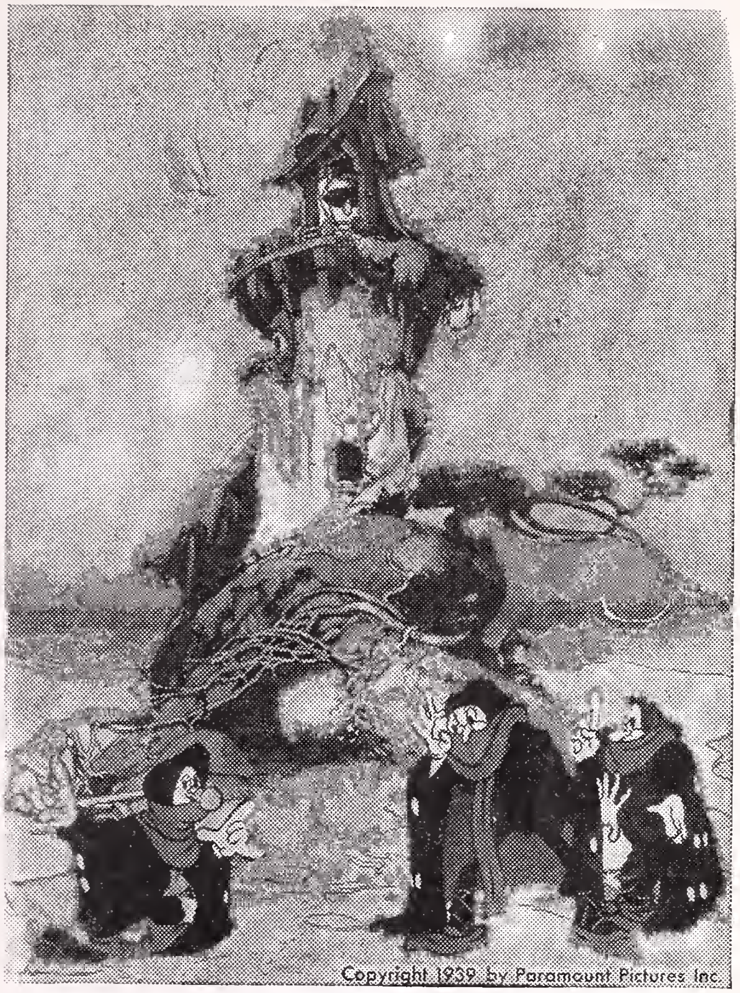
Director: Dave Fleischer
Adaptation: Edmond Seward
Screenplay: Dan Gordon, Cal Howard,
Ted Pierce, I. Sparber,
Edmond Seward
Music & Lyrics: Victor Young
Photography: Charles Schettler

Lemuel Gulliver, extraordinary traveler
King Little, Lilliput Monarch
King Bombo, Ruler of Blefuscu
Princess Glory, Daughter of King Little
Prince David, Son of King Bombo
Gabby, Town Crier of Lilliput
Gabby's Horses
Sneak, Scoop, Snitch—Spies
Twinkletoes, Carrier Pigeon
Voice of Princess Glory
Jessica Dragonette
Voice of Prince David — Lanny Ross

Charming and fanciful feature-length cartoon, gorgeously colored and done in the best comic-strip style, freely adapted with romantic trimmings from the first book of Swift's great work, Gulliver's adventures in Lilliputia. (Family)

(Running time, 77 minutes)

"Travels into Several Remote Nations of the World by Lemuel Gulliver," the best-known work of Jonathan Swift, one of the great masters of English prose, endures through the centuries in two forms. The full four books remain the despair and the delight of generation after generation of adult readers as one of the most brilliant and savage and bitter satires of human nature ever produced by the mind and pen of one man. And the first two books, in particular the first one, gently censored, are still steadily on the best-seller list for children of all ages. In this second form "Gulliver's Travels" has long been the inspiration of illustrators and the editions of picture-book versions continue to multiply. These very obviously were in turn the inspiration for Max Fleischer's movie version. He and his staff may have dug further into the real background of Swift's masterpiece. But they have very wisely let no hint of such activity show in their film, have made no attempt to do more than make a free adaptation of the general outline of the picture-book editions of Gulliver's first adventure, his experiences in the land of Lilliputia. The result is a screen fairy-tale, mildly reminiscent of Swift, gently satiric in its timely topic of a silly war, wittily and tunefully presented and handsomely produced.


Copyright 1939 by Paramount Pictures Inc.

Scoop Snitch Sneak

"GULLIVER'S TRAVELS"

Captain Lemuel Gulliver, English adventurer, is shipwrecked, reaches the shore of an uncharted island and falls asleep on the sand, unaware that he is now in the fanciful realm of Lilliputia whose tallest inhabitants can boast a scant six inches. Town Crier Gabby discovers this great human hulk and carries the news to King Little, who is in the midst of an argument with neighbor King Bombo of Blefuscu. Little's daughter, Princess Glory, and Bombo's son, Prince David, are to be married, but the two fathers can not agree which song shall be sung at the wedding. King Bombo calls off the whole affair, stalks from the palace and declares war (in the original the argument was over the proper method of breaking an egg.) King Little orders Gulliver brought to him and his men truss up the sleeping giant, hoist him on a huge cart and bring him to the courtyard. While searching his pockets, they come on his pistol and accidentally fire it, waking him to astonishment and amusement. Just then the Blufescuans attack, but the mighty figure of Gulliver, rising to peer over the housetops, frightens them away. The Lilliputians hail him as a hero — but King Bombo dispatches his three best spies to destroy him. They steal the pistol and study its workings. Meanwhile Gulliver, spying Prince David on a secret visit to his loved princess, hears the rival songs and hits on a solution to the quarrel. But the Blufescuans are now approaching with their warfleet. The three spies have aimed the pistol at Gulliver's broad back. Prince David dashes up and diverts the aim. Gulliver wades out and tows the startled fleet to the shore. Then addressing the assembled peoples, he explains that the two songs can be combined into one, finer than either of the first two. The little kings clasp hands and the lovers embrace. And the people of both kingdoms get busy building Gulliver a boat big enough to carry him away for further adventures.

The technique used here is to make Gulliver, Princess Glory and Prince David glorified and charming persons. All the others are exaggerated and often grotesque caricatures in the familiar Fleischer manner. The color is splendid, the music lilting and tuneful, and humorous incident livens the whole.

JUDGE HARDY & SON:

Produced by Lou Ostrow for MGM

Director: George B. Seitz
Screenplay: Carey Wilson
Photography: Lester White
Art Director: Cedric Gibbons
Music Score: David Snell
Editor: Ben Lewis

Judge Hardy	Lewis Stone
Andy Hardy	Mickey Rooney
Marian Hardy	Cecilia Parker
Mrs. Hardy	Fay Holden
Polly Benedict	Ann Rutherford
Aunt Milly	Sara Haden
Euphrasia Clark	June Preisser
Mrs. Volduzzi	Maria Ouspenskaya
Dr. Jones	Henry Hull
Elvie Horton	Martha Driscoll
Mrs. Horton	Leona Maricle
Clarabelle Lee	Margaret Early
"Beezy"	George Breakston
Mr. Volduzzi	Egon Brecher

Engaging domestic comedy, both hilarious and heart-warming; Andy becomes a detective, has four (count 'em) romances on his hands, and matures to meet graver problems while the kindly, understanding judge befriends an elderly couple and father and son work out their difficulties together. (Adults & Young People)

(Running time, 87 minutes)

The eighth picture in the Hardy family series is a well balanced and effective contrast of accustomed comedy with more serious drama. Young Andy's perpetual difficulties with the fair sex — the girls just won't let him alone — and his frenzied efforts to finance the position of importance he feels called upon to maintain motivate the familiar comic situations. A dramatic element, new in the Hardy series in that it springs from family relationships rather than from outside sources, is injected in the perhaps overly long sequence dealing with Mrs. Hardy's dangerous illness and the effect it has on Andy's growing maturity.

Andy Hardy is broke again. His ancient and balky jaloppy has been eating into his allowance. To recoup his fortunes he decides to enter a school essay contest which offers fifty dollars for the best piece on Alexander Hamilton. Sadly he discovers that the prize for boys is a set of history books; if he is to get the fifty dollars one of his admiring girl friends will have to help him win it. As he has bought some new equipment for his car on the strength of his hopes, the problem is no merely academic one. Promise of financial aid comes from the judge who enlists Andy's gum-shoeing talents in tracking down the wealthy daughter of an impoverished elderly couple in whom he is interested. Andy suspects that one of his three new girl friends — the faithful but understandably vexed Polly Benedict remains the 4th and "best"—is the couple's granddaughter. Meanwhile Andy's mother has become seriously ill with pneumonia. Andy rises to heroic stature during the ensuing family crisis, going in for exemplary behavior, and courageously rowing his sister over a swollen river to be present at their mother's bedside. With Mrs. Hardy's recovery, Andy becomes his old self again, cocky, slightly rebellious but always well-meaning. He straightens out the little problem in detecting for his father, makes up with Polly, unravels his financial tangle, and, resplendent in his handsome white tuxedo, takes Polly to the school dance.

Judge Hardy and Son is the smooth, well mounted job each of its predecessors in the series has been. The fine cast is given pace by the excellent performances of Lewis Stone and Mickey Rooney. The father and son heart to heart talk is reversed in this one; it's the son who gives the reassuring advice that enables the other to go on. Mickey Rooney's comic sequences are greatly aided by the three young ladies who rival his "regular girl" for his attentions. Particularly good is June Preisser as the blonde menace with the gushing and unrequited love. Maria Ouspenskaya makes her presence felt in her slight role as the impoverished and unacknowledged mother of a socialite. Under the able direction of George B. Seitz, the regular Hardy handler, this ranks with the best. Family audiences will greet approvingly its comic content and the sentimental its dramatic undercurrent.

LEGION OF LOST FLYERS:

Produced by Ben Piver for Universal

Director: Christy Cabanne
Screenplay: Ben Pivar,
Mauruice Tombragel
Photography: Jerome Ash

"Loop" Gillan	Richard Arlen
"Beef" Brumley	Andy Devine
Paula	Anne Nagel
Ralph Perry	William Lundigan
Jake	Guinn "Big Boy" Williams
Martha	Ona Munson
Freddy	Jerry Marlowe
Smythe	Leon Ames
Bill Desert	Theodor Von Eltz

Preposterous melodrama of the air and the Frozen North; a grounded flyer rehabilitates himself with all sorts of heroics including the inevitable, and in this case definitely impossible, last-minute crack-up. (Adults & Young People)

(Running time, 63 minutes)

Richard Arlen of clean-cut action fame and pudgy comic Andy Devine are buddies again in this latest in their series of brother acts in adventure films. This time they are birdmen in far away Alaska.

"Loop" Gillan leaves the States under a veritable cloud of suspicion for bailing out of a transport plane. He goes to Alaska in search of rehabilitation and also to track down the real culprit of the bailing out episode. There he finds his old side-kick "Beef" Brumley, airport mechanic. Though Brumley's intervention Gillan gets a ground job. He finds the villain he is seeking, as one of the fliers for the outfit, but of course he won't talk. Meanwhile Gillan falls in love with a beauteous gal residing conviently near the airport. He gets his big chance when Perry, the bad guy, steals a plane containing a gold shipment and crashes. It is considered impossible to reach Perry and it is, but "Loop" does it anyway, winning his fair name back again and the girl in the fade-out clinch.

The action requirements of the film are fulfilled with appropriate grimness by Richard Arlen and by the obliging photographer, who features plenty of snow-capped mountain peaks. In the comedy department Andy Devine and Edith Mills, who plays an Esquimo woman with effective pantomime, account for most of the laughs. Anne Nagel makes the most of the glamour spot. Considerably hampered by a story which doesn't bother to resolve its own plot at all satisfactorily, **Legion Of Lost Flyers** settles down to become a routine offering and below par for the Arlen-Devine course.

HEAVEN WITH A BARBED WIRE FENCE:

Produced by Sol M. Wurtzel for
20th Century-Fox

Director: Ricardo Cortez
Screenplay: Dalton Trumbo,
Leonard Hollman, Ben Kohn
Photography: Edward Cronjager
Editor: Norman Colbert

Anita	Jean Rogers
The Professor	Raymond Walburn
Mamie	Marjorie Rambeau
Joe	Glenn Ford
Tony	Nicholas Conte
Bill	Eddie Collins
Hunk	Ward Bond
Sheriff	Irving Bacon
Nurse	Kay Linaker

Quietly amusing comedy drama effectively telling the story of the varying fortunes of a party of transcontinental hitch-hikers, with a fresh angle on the boy meets girl situation; the boy is on his way to the ranch he has purchased by his savings, the girl is a Spanish refugee seeking a relative. (Adults & Young People)

(Rununing time, 65 minutes)

Heaven With A Barbed Wire Fence tells its story with simplicity and effective restraint. Young Joe Riley has finally saved enough money from his job in a Manhatten bargain basement to make the final payment on an Arizona ranchhouse and twenty acres he has never seen. He takes his triumphant farewell of New York and starts to hitch-hike his way West on a freight car. In the course of his trek he meets the "Professor", a cultured and kindly knight of the road, Tony, a disillusioned vagabond, and Anita. Anita is illegally in this country, a Spanish refugee without benefit of passport, on her way to see an uncle in California. The "Professor" engineers the marriage of Joe and Anita, much to the former's dissatisfaction, in order to give the girl American citizenship that she may avoid arrest. Hurt by Joe's coldness towards her, Anita leaves him. Joe, deserted by the "Professor" too, who's stopped off with an old girl friend whom he finds running a saloon in a small town, pushes on to "Shady Acres", the home of his dreams and plans. He finds the place a wasteland. But Anita returns to him and together they find love and the incentive to go on with the ranch.

Although the original idea has not been handled for the screen as well as it might have been, the story offers some comic and dramatic interest which the cast is quick to seize upon. Jean Rogers is pert and effective as the refugee and manages to inject considerable sparkle into her rather unglamorous role. Glenn Ford, a newcomer, makes the most of his part as the young dreamer. Raymond Walburn ably puts across his characterization of the decadent college professor who would rather be a hobo, albeit and elegantly dressed one. Marjorie Rambeau and Nicholas Conte are effective in supporting roles. In its freshness and simplicity **Heaven With A Barbed Wire Fence** packs interest and appeal.

The MOVIES

. . . and the people who make them

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TALKING IT OVER

It is too much to hope, I suppose, that "glamour" is going out, but on the other hand the year in the movies would seem to point to the fact that ability is coming in . . . I am thinking of at least six movie actresses who have made themselves immensely popular during 1939 by dint of their own able and sincere performances rather than through having been built up as glamour girls . . . They are:

Wendy Hiller . . . who practically made **Pygmalion,** with due allowances given to George Bernard Shaw and Leslie Howard . . .

Louise Platt . . . whose performance as Lucy Mallory, the expectant mother in **Stagecoach,** and as Ellen Frazier, the schoolteacher in that intriguing mystery melodrama **Tell No Tales,** were so convincing . . .

Geraldine Fitzgerald . . . who gave so much poignancy to Isabella, Heathcliff's unhappy bride, in **Wuthering Heights,** and to Ann King, Judith Trahenne's devoted secretary in **Dark Victory** . . .

Greer Garson . . . **Mr. Chips'** lovely, quiet Kathy . . .

Ingrid Bergman . . . who infused the part of Anita, the little music-teacher in **Intermezzo,** with dignity and eloquence . . .

Jane Bryan . . . the gentle Leni of **We Are Not Alone,** one of the most genuinely moving performances of all . . .

And "away with glamour" said Miss Bette Davis when she took the part of Queen Elizabeth . . . Greta Garbo, of course, can't get rid of it . . . she's got it for keeps . . . But even so, after seeing her play Ninotchka I feel that Garbo, like the rose, by any other name would smell as sweet . . . it isn't the glamour but the performance that does it . . .

Is it possibly glamour that Joan Bennett means when, referring to her transformation to a brunette (which is now said to be her natural coloring) she says "'I am through with the phase of my life that that blonde hair represents. I am through with that phase of my career, as well. My attitude towards many things is much more serious now . . . The black hair is a symbol of all this change to me'"? . . . Well, whatever her blonde hair represented, as the dark-haired **Housekeeper's Daughter** she contributes a good deal to one of the really amusing mystery films of the year . . . she doesn't seem exactly serious yet, but she certainly has cooled off a lot . . .

Whether or not glamour is going out, transfusions seem to be coming in . . . I hope they won't become as common as the Happy Birthday song which turned up again . . . the seventh time in eight weeks . . . in **Another Thin Man** (I purposely neglected to mention this, thinking that my readers might be getting tired of having their attention called to it, but having been chided by mail and telephone for this omission I must bring it in) . . . But this week I have seen so much blood bandied about from one movie actor to another that I am a little disturbed about it . . . Victor McLaglen very nobly gave his own to Barry Fitzgerarld in **Full Confession,** a picture which becomes thoroly plausible and absorbing after you get over the first shock of seeing Joseph Calleia, one of the screen's arch-criminals, transformed into a Catholic priest . . . The other transfusions were not so noble, being administered by John Litel, disguised as a Dr. Francis Flegg, who pumped Humphrey Bogart and Miss Lya Lys full of a blood substitute, and had designs on various other members of the cast in what, I should say, was the most absurd picture perpetrated this year, **The Return of Dr. X** . . . Let's rule out the blood substitute, say I . . . it made Lya Lys look like something the cat brought in, and Humphrey Bogart like something you might expect to meet back of the house on Hallowe'en . . . That's going too far away with the glamour . . .

The glamour of The Great Arturo, magician and prestidigitator extraordinary, David Niven by name and reputation, was almost too much for Loretta Young who lost a bit of her own by comparison, in Walter Wanger's sop to sophisticates, **Eternally Yours** . . . This has rabbits, spice and lipstick all mixed up with a magic spoon and turns out to be a good hors d'ouvre for the tired businessman . . .

And so, until next week . . .

Eternally yours, **—Penetrix**

MISCELLANY

In addition to presenting scenes from the film version of Maurice Maeterlinck's *The Blue Bird,* Shirley Temple will sing two solos and a duet with Nelson Eddy on the Christmas Eve broadcast of the "Gulf Screen Guild Theatre" over the Columbia network. This will be Shirley's first radio appearance in a singing and acting role, the Temple family and 20th Century-Fox having thus far refused all radio offers. She joined the Screen Guild show at the request of Jean Hersholt, president of the Motion Picture Relief Fund, and will donate the money she receives to the fund.

Shirley and Nelson Eddy will sing as their duet, "Silent Night" and before presenting a radio version of *The Blue Bird,* Shirley will sing two songs from the picture: "La-Deo" and "Somewhere You'll Find Your Blue Bird."

* * *

Motion picture industry has contributed $108,037 in subscriptions to the Los Angeles Community Chest.

Further subscriptions from picture business will be turned in, according to Harry M. Warner, head of division, as soon as additional reports from studios are ready.

* * *

Freddie Bartholomew has signed for featured role in *Tom Brown's School Days.* Terry Kilburn may complete trio headed by Jimmy Lydon.

Herbert Stothart is completing most elaborate music scoring job of the year for *Balalaika,* for which he used 80-piece orchestra and 20-piece Russian balalaika group in recording background music. Eight special numbers also were prepared.

* * *

Starring Eddie Cantor, *Forty Little Mothers* goes into production this week. Busby Berkeley directs from screen play based on the drama by Jean Guitton. Story concerns professor and a foundling to which forty of his girl students insist on playing mother and whose existence he tries to keep from the faculty.

* * *

Ann Rutherford is wearing a Sigma Nu fraternity pin. But when asked the name of the lucky boy, she retorted:

"Boy?—that pin was given me by thirty boys — all members of Sigma Nu fraternity in Washington, D. C."

* * *

Squelching helpful friends and fans who have been urging the character upon him for two years, Charles Laughton turned thumbs down — once and, he hopes, for all — on the role of Dr. Samuel Johnson, picturesque literary lion of 18th century London.

"I positively will not play that man !" Laughton bellowed. "So far as I can discover, he never did anything but sit on his fat rump and make nasty remarks about other people. Let's think of a character who wasn't in a rut."

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DAY-TIME WIFE:

Produced by Raymond Griffith for 20th Century-Fox

Director: Gregory Ratoff
Screenplay: Art Arthur, Robert Harari
Story: Rex Taylor
Photography: Peverell Marley
Editor: Francis Lyons

Ken Norton	Tyrone Power
Jane	Linda Darnell
Bernard Dexter	Warren William
Blanche	Binnie Barnes
Kitty	Wendy Barrie
Miss Applegate	Joan Davis
Mrs. Dexter	Joan Valerie
Coco	Leonid Kinskey
Melbourne	Mildred Gover
Miss Briggs	Renie Riano

Flippant and irresponsibly gay comedy of marital foibles which lends frothy treatment to a young wife's retaliation for her husband's absorbing interest in his secretary by becoming a secretary herself; the film is slight as to story, but offering welcome opportunity to the comic talents of Tyrone Power and Linda Darnell. (Adults)

(Running time, 71 minutes)

Day-Time Wife doesn't set out to solve marital problems of any considerable moment, nor does the "problem" it creates with such gay abandon call for or receive serious attention. There is nothing grim or real about the contretemps the young Nortons find themselves involved in; there is certainly nothing real, though it manages at times to assume a certain purposeful grimness, in Jane Norton's complicated solution of a situation that a nice long cry on an abashed young husband's shoulder would more speedily and satisfactorily achieve.

Ken and Jane Norton are a pleasant, good-looking young married couple. You get the idea that they are probably living above their income, that Mrs. Norton is madly in love with her husband and fiercely determined not to lose an even infinitesimal amount of his love and interest. The report on Mr. N. is slightly less favorable. Can it be that he is something of a cad? He forgets anniversaries, which is damning enough, but even worse is his quaint habit of spending such important occasions with his secretary rather than the loving little wife. Determined to end a situation which is slowly and surely turning her into a nagging wife, Jane decides that turn about is indeed fair play and on the advice of a much-married and gossipy friend she assumes the name of Jane Blake and becomes, without suspecting the connection, the secretary of her husband's best friend and customer. The plot swings into action with a vengeance now; "'Miss Blake's" employer throws a party to which Norton is invited. Ken breaks a date with his wife to take his secretary to the affair. He finds his wife paired off with his best friend. Before the evening is over Mrs. Norton discovers that her husband's interest in his secretary has always been strictly "platonic" (albeit he used to come home simply doused with exotic perfume) and she manages to make him eat the required humble pie.

What **Day-Time Wife** lacks in plot, and it lacks plenty, it makes up for rather handsomely in dialogue and acting. The dialogue is superior to the situations which call it into being. Tyrone Power, a refugee from many a heavy romantic role of late, has an opportunity to sparkle in comic vein, which he does with commendable ease. Linda Darnell is excellent as the long-suffering wife and goes far to make her role human and credible. Warren William has a smooth bit as Power's best friend and unconscious rival. Wendy Barrie is both pleasant and plausible as the secretary who causes all the trouble. In the sole slapstick part Joan Davis provokes some good laughs as a dumb office worker. Hampered rather considerably by its nonsensical plot which casts a pall of make-believe over the proceedings, **Day-Time Wife** nevertheless manages to be witty, sparkling, and gay and to exhibit the talents of its stars to advantage.

Linda Darnell **Tyrone Power**
Binnie Barnes
"DAY-TIME WIFE"

ROVIN' TUMBLEWEEDS:

Produced by William Berke for Republic

Director: George Sherman
Screenplay: Betty Burbridge, Dordell McGowan, Stuart McGowan
Photography: William Nobles
Editor: Tony Martinelli

Gene	Gene Autry
Frog	Smiley Burnette
Mary	Mary Carlisle
Holloway	Douglass Dumbrille
Nolan	William Farnum
Storekeeper	Lee "Lasses" White
Satchel	Ralph Peters

Pals of the Golden West

A song-filled Gene Autry with many unusual touches; Gene is transformed from a cowboy to a radio performer and then to a Congressman fighting for flood control only be defeated and to return home to fight the flood and win eventual success for his bill. (Adults & Young People)

(Running time, 64 minutes)

Gene and Frog do a powerful sight of rovin in **Rovin' Tumbleweeds.** In the beginning a simple rancher in Green River Valley, Gene is forced to abandon his home because of a flood. At a Red Cross station his singing is discovered by Mary, a special events radio commentator, who gives his warblings a national hook-up. Meanwhile his fellow-refugees work for Steve Halloway, land baron who is trying to buy up the entire valley to sell at a fat profit to the government. The local workers resent the effect the newcomers have on wages. Gene runs for Congress in the hope of putting through a flood control bill. He is hampered in Washington by Holloway's machinations and returns with his task undone. A flood occurs just after the migrants have been evicted; Gene persuades them to return and save the levee. Land baron Halloway, suffering a change of heart, promises reform and support of a new bill.

The singing, smiling presence of Gene Autry does much to hold this film together and to overcome the difficulties brought about by its shift of interest and locale. Smiley Burnette furnishes the comedy and Mary Carlisle, looking as lovely as ever, the love interest. William Farnum returns to the screen to do a small bit as the chairman of the Senate Appropriations Committee. Although **Rovin' Tumbleweeds** goes rather far afield for a Gene Autry vehicle, there are enough scenes of outdoor action and enough songs to please his fans.

MAIN STREET LAWYER:

Produced by Robert North for Republic

Director: Dudley Murphy
Screenplay: Joseph Krumgold
Story: Harry Hamilton
Photography: Jack Marta
Editor: William Morgan

Link	Edward Ellis
Honey	Anita Louise
Lucy	Margaret Hamilton
Marco	Harold Huber
Zeke	Clem Bevans
Donnelly	Henry Kolker
Tom	Robert Baldwin
Flossie	Beverly Roberts
Ralston	Willard Robertson
Ballou	Richard Lane
Judge	Ferris Taylor
Reynolds	Wallis Clark

Gangster melodrama foisted upon a leisurely, homespun character portrayal; a small town lawyer deserts fishing to prosecute a gangster only to drop the case to ensure his daughter's happiness, later defending her in a murder trial. (Adults & Young People)

(Running time, 72 minutes)

Even a small town lawyer with more of a penchant for fishing than prosecuting is not beyond the baneful reach of gangland. Serene as it may appear upon the surface, the life of Lincoln Boggs, for all its good-natured "homeyness," seethes with restive and dramatic possibilities. A smart city lawyer gets a change of venue for Marco, his gangster client, because Marco knows that Link's adopted daughter was born in prison. To save Honey Boggs from a disclosure of this disgrace, her foster father "throws" his case against the gangster. Honey's fiance becomes District Attorney in his place and reopens the case. As if this were not enough, Honey becomes circumstantially involved in one of Marco's little killings. And what an emotional set-up you have with Honey's boy friend prosecuting her and her father presenting the case for the defense. Old Link Boggs wins by threatening to shoot Marco as he sits in the witness stand and drawing gunfire; the bullet is proved to be from the same gun that claimed the victim Honey is being tried for shooting.

Edward Ellis dominates the film with a forceful portrayal of the small town lawyer. Unfortunately the plot calls more for action of a sternly melodramatic sort than for the quiet realities with which Ellis has been wont to invest similar roles. Clem Bevans supplies some humorous relief as Zeke, Link's fishing companion. Harold Huber is good as the imported bad man and the rest of the cast offer capable support. **Main Street Lawyer** is entertaining enough, but it could have been more so — and more plausible — if the melodramatic aspects had been toned down in the otherwise engaging proceedings.

OUR NEIGHBORS—THE CARTERS:

Produced by Charles R. Rogers for Paramount

Director: Ralph Murphy
Screenplay: S. K. Lauren
Photography: George Barnes
Art Directors: Hans Dreier, Earl Hedrick
Music Director: Sigmund Krumgold
Editor: William Shea

Ellen Carter	Fay Bainter
'Doc' Carter	Frank Craven
'Bill' Hastings	Edmund Lowe
Gloria Hastings	Genevieve Tobin
Mattie Carter	Mary Thomas
Gloria Carter	Gloria Carter
Dickie Carter	Scotty Beckett
Junior Carter	Bennie Bartlett
Paul Carter	Donald Brenon
Louise Wilcox	Nana Bryant
Mr. Guilfoyle	Thurston Hall
Joseph Laurence	Granville Bates
Pop Hagen	Edward McWade
Henry Laurence	Norman Phillips
Peter Bush	Richard Clayton
Dr. Proser	Frank Reicher
Reporter	John Conte
Girl Reporter	Martha Mears
Butler	Olaf Hytten

Warmly human and humorous film about a small-town family with individual characters splendidly and naturally drawn and the whole skillfully directed; the story of the Carters and their troubles when the family drug-store is nearly ruined by the competition of a cut-rate chain store. (Adults & Young People)

(Running time, 83 minutes)

Despite his kindly habit of extending unlimited credit to people unable to pay, Doc Carter's drug store in Midbury has enabled him to support his family in reasonable comfort for twenty years. But chain store competition proves too much for his old-fashioned methods. Even when his wife silently surrenders the nest-egg saved secretly to pay for treatment that will enable crippled Dickie to walk and run like other boys, the unexpected assistance proves only a temporary stop-gap. Doc cannot meet cut-rate prices, and with defeat comes a weary routine of job-hunting that leads nowhere because Doc is over fifty. Eventually he is glad to take laborer's work at forty cents an hour, though the wage is quite inadequate for the everyday needs of family of seven.

At this stage Bill and Gloria Hastings, wealthy, childless, and also lifelong friends of the Carters, beg to be allowed to adopt one of the Carter children. In return, they will establish a trust fund for the other four that will remove most of Doc's worries. His indignant refusal takes little account of the good intentions behind the offer. Ellen, his wife, tries to keep them in mind, and thinks also of the welfare of her children. She persuades her husband to reconsider, but at the last moment the plan comes to nothing because Doc and little Mattie, the child selected, find themselves unable to go through with it. Then Bill Hastings, smothering his disappointment, decides to play fairy godfather to the Carters anyway. He buys out the rival store and re-establishes Doc in the drug business, so that the Carter family life proceeds normally and happily once more.

The genial and warmly human little tale unfolds so naturally and parallels so closely the joys and sorrows that might reasonably fall to the lot of any typical American family that it is bound to have a wide appeal. The beauty of the vivid performance turned in by Fay Bainter as the mother could hardly be over-estimated. That it stands out unforgetably despite the presence in the cast of so many players who indubitably know their business is triumphant testimony to her talent. Frank Craven as kindly, home-loving Doc Carter is also a fine craftsman, handicapped by an ungracious reaction to proferred aid that does not seem in character. His refusal to part with one of his children is understandable, but that it should be so charged with bitterness and resentment does not seem psychologically sound. Edmund Lowe and Genevieve Tobin play Mr. and Mrs. Hastings with a light touch but an underlying earnestness that makes them seem very genuine. All the juvenile performers who represent the junior members of the Carter family are natural and unaffected. The story itself is a tender and understanding chronicle of the life and problems of everyday people and it is directed with intuitive skill by Ralph Murphy.

TORTURE SHIP:

Produced and distributed by Producers Picture Corp.

Director: Victor Halpern
Screenplay: George Sayre
Photography: Jack Greenhalgh
Editor: Holbrook Todd

Lieut. Bob Bennett	Lyle Talbot
Dr. Herbert Stander	Irving Pichel
Jean Martel	Jacqueline Wells
Mary Slavish	Sheila Bromley
Dirk	Anthony Averill
Ole Olseon	Eddie Hopton
Harry	Russell Hopton
Ritter	Wheeler Oakman

Wildly improbable melodrama based on a Jack London pseudo-scientific thriller which tells the lurid tale of a doctor who takes eight killers on his yacht to do glandular operations upon them to reclaim them for society. (Adults)

(Running time, 57 minutes)

In Dr. Herbert Stander we have another of those human but mad scientists of recent cinematic memory. This particular medico believes that as man is but the sum total of his glands a little tinkering with the endocrines will turn

Frank Craven Fay Bainter Edmund Lowe Genevieve Tobin

"OUR NEIGHBORS — the CARTERS"

the brutal criminal into a pillar of society. Fired with exemplary zeal, Dr. Stander effects the escape from prison of eight killers and takes them aboard his private hospital ship. Asserting that they are men and not white mice, the ungrateful thugs raise many a row, killing the doctor and attempting to take command of the ship away from his nephew. The nephew, a navy lieutenant. subdues the mutiny, falls in love with Joan Martel who, as he knew all along, has the right kind of glands and is much too pretty to be a killer.

Irving Pichel is grandly menacing as the mad specialist. Lyle Talbot and Jacqueline Wells handle the love interest in what must be a very minimum of footage. The murderers are a grruesome bunch to behold even in their relaxed moments. The story, which is based on Jack London's yarn "A Thousand Deaths", simply doesn't jell. Shriek seekers will take it in stride.

THE LLANO KID:

Produced by Harry Sherman for Paramount

Director: E. D. Venturini
Screenplay: Wanda Tuchock
Story: "Double-Dyed Deceiver" by O. Henry
Photography: Russell Harlan
Art Director: Lewis J. Rachmil
Editor: Sherman A. Rose

The Llano Kid	Tito Guizar
Dona Teresa	Emma Dunn
John Travers	Alan Mowbray
Lora Travers	Gale Sondergaard
Lupita	Jane Clayton
Sheriff McLane	Miner Watson
Dissipated Mexican	Harry Worth
Fat Maria	Anna Demetrio
Sixto	Chris Martin
Don Pedro	Carlos De Valdez

Light-hearted Western with a Mexican locale; Tito Guizar plays the "Kid", a gay outlaw who poses as the long-lost son of a rich woman to aid a couple of crooks and who, conscience striken, turns against them. (Adults & Young People)

(Running time, 69 minutes)

O. Henry's short storry "A Double-Dyed Deceiver" is given sprightly and tuneful treatment in this gay and unpretentious Western. The Llano Kid is easily persuaded to go South of the border by a smooth pair of American crooks, a Mr. and Mrs. John Travers, who are looking for a likely candidate to impersonate the long-lost son of wealthy Dona Teresa. The Kid accepts their timely offer of a change of scene because the stage-coach robbing business is getting pretty risky and he has just killed a man. The Kid enters into his impersonation with a glee and ease which turn to dismay when he learns that he is impersonating the man he has killed. Moreover he feels pretty mean about deceiving his kindly matriaychal old "mother" and even more so her charming ward, the lovely Lupita. When it comes to a showdown with the scheming Mr. and Mrs. Travers making a battle to obtain the Dona's riches, the Kid deceives them in turn and aided by the American sheriff who crossed the border to arrest him for his former reckless activities, he manages to save the day for the Dona. Sheriff Watson knows regeneration when he sees it and gives the Kid his freedom.

As a build-up picture for Tito Guizar, the guitar playing and singing star, **The Llano Kid** does a pleasant and refreshingly tuneful job. The Mexican setting is well realized and given full pictorial treatment. Alan Mowbray is smooth and amusing as the menacing schemer Travers out to fleece the Dona. Gale Sondergaard has an amusing part as Lora Travers the decoy who gets the Kid interested in the shady deal. The supporting cast does nobly despite the difficulty some of them have, particularly the Dona herself, in maintaining their Spanish accents. Quite adequate as Western fare, **The Llano Kid** is amusing, occasionally exciting, and always tuneful and colorful.

THE BIG GUY:

Produced by Bert Kelly for Universal

Director: Arthur Lubin
Screenplay: Lester Cole
Story: Wallace Sullivan, Richard K. Polimer
Photography: Elwood Bredell
Editor: Philip Cahn

Warden Whitlock	Victor McLaglen
Jimmy Hutchins	Jackie Cooper
Dippy	Edward Brophy
Joan Lawson	Peggy Moran
Mary Whitlock	Ona Munson
Lawson	Russell Hicks
Jack Lang	Jonathan Hale
Chuck Burkhart	Edward Pawley
Buzz Miller	George McKay

Actionful prison melodrama which, while containing the inevitable prison breaks and other amenities of penitentiary life, twists the formula by presenting the story of a boy wrongly convicted for murder and of warden whose conscience finally brings him to a revelation of the boy's innocence. (Adults & Young People)

(Running time, 78 minutes)

Victor McLaglen has been called upon many times of late to impersonate a hulking brute who is forced by greed or wayward circumstances to commit a crime and then fall prey to the gnawings of conscience. **The Big Guy** tells with honesty, which does much to make up for the inherent improbability of the plot, another such story.

While Warden Whitlock is having his difficulties at the Rowland City State Penitentiary where he faces an early ouster, young Jimmy Hutchins, kid inventor, is making some unfortunate acquaintances. Jack Lang, a front man for a pair of bank robbers languishing in Whitlock's institution, becomes interested in Jimmy's new motor and promises him financial backing. Jimmy is tricked into joining the two bank robbers after they have made a prison break with the warden as their hostage. A cop is killed in the resulting fracas; Jimmy returns to consciousness to be charged with the murder. The warden has hidden the stolen money belonging to the late robbers and with it the evidence that would free Jimmy. Whitlock's job is secure now that he has become a hero, but Jimmy's accusations and the proddings of an awakening conscience weigh heavily upon him. Whitlock cracks at the same time that Jimmy escapes, and in the whirl-wind finish the warden is killed and young Hutchins freed.

Now an old hand at fighting the good fight, Victor McLaglen turns in his usual virile performance as the conscience-haunted warden. Jackie Cooper shows further signs of developing into a competent young actor; he has several good dramatic scenes here which carry conviction. Edward Brophy, sawed-off comic, leads the supporting cast with a full-bodied interpretation of a prison trusty. Pretty Peggy Moran is well cast as the kid inventor's girl friend who also happens to be the warden's daughter. **The Big Guy** is acceptable, unpretentious entertainment of its type.

SCANDAL SHEET:

Produced and distributed by Columbia

Director: Nick Grinde
Screenplay: Joseph Carole
Photography: Benjamin Kline
Editor: William Lyon

Jim Stevenson	Otto Kruger
Kitty Mulhane	Ona Munson
Peter Haynes	Edward Norris
Chris Durk	John Dilson
Chick Keller	Don Beddoe
Hal Lunny	Eddie Laughton
Marjorie Lawe	Linda Winters
Seena Haynes	Nedda Harrigan
Douglas Haynes	Selmer Jackson
District Attorney	Frank M. Thomas
Bert Schroll	Edward Marr

Sensational and improbable melodrama treating in lurid outline the fall of an unscrupulous newspaper publisher whose unacknowledged son, an exponent of clean journalism, helps convict him of murder. (Adults & Young People)

(Running time, 65 minutes)

Hollywood, an old hand at creating never-never lands of journalism for its headline operas, outdoes itself in **Scandal Sheet.** Jim Stevenson is a cynical, worldly publisher of a scandal-mongering tabloid. Attending the graduation ceremonies at Croft College, he hears Peter Haynes, his unacknowledged son, give an oration in praise of clean journalism. Stevenson gives young Haynes a job on his paper and sends him out on tough assignments with the idea of patterning him after himself. Haynes leaves Stevenson's paper to work for a competitor. Meanwhile, a reform movement sweeps the town and Stevenson is forced to hire a private detective to try to unearth unsavory information about the reform group head to use as blackmail. The unscrupulous detective, however, unearths instead a story of young Haynes' identity and demands a huge sum for keeping quiet. In the ensuing struggle for the papers the detective is killed and Stevenson arrested for murder. Haynes helps to convict his father; the publisher gets the boy's mother to withhold their story from Haynes and calmly takes the rap.

Given the insurmountable hokum of such a story, there is nothing a cast can do, particularly a cast further crippled by slipshod direction, but hurry through their dialogue in the hope that their hammier moments will not be observed. Otto Kruger does not even try to make sense out of his role as the publisher. Edward Norris looks earnest and noble as the clean-cut reporter but lacks conviction. The women in the film have very little to do, under the circumstances rather a lucky break. There is little to recommend this tedious piece except its unconscious humor which can afford a satirical audience some uproarious moments.

BARRICADE:

Produced by Edward Kaufman for 20th Century-Fox

Director: Gregory Ratoff
Screenplay: Granville Walker
Art Directors: Bernard Herzbrun, Haldane Douglas
Editor: Jack Dennis

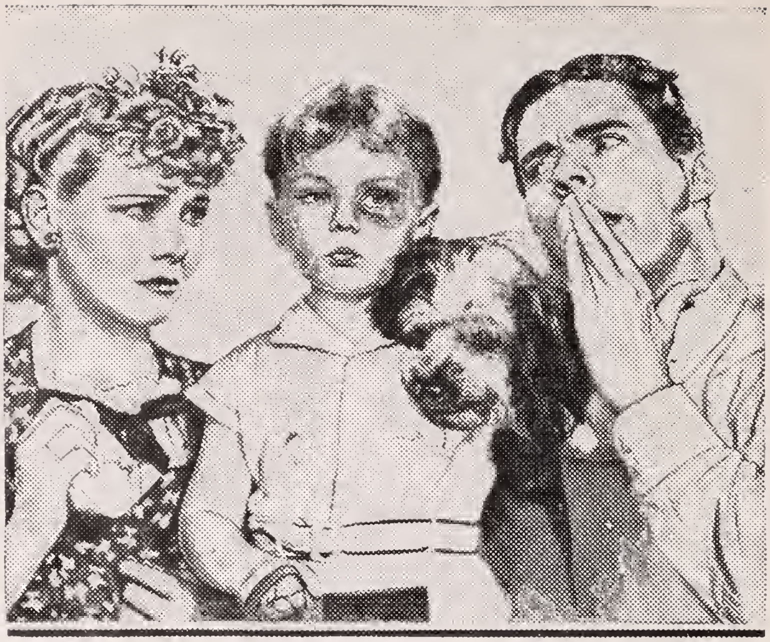
Emmy Jordan	Alice Faye
Hank Topping	Warner Baxter
Samuel J. Cady	Charles Winninger
Upton Ward	Arthur Treacher
Ling	Keye Luke
Yen	Willie Fung
Mrs. Ward	Doris Lloyd
Mrs. Little	Eily Malyon
Winifred	Joan Carol
Russian Consul	Leonid Snegoff
Col. Wai Kang	Philip Ahn
Ass't Sec'y of State	Jonathan Hale
Managing Editor	Moroni Olsen
Telegraph Manager	Harry Hayden

Absurd melodrama laid in North China with a newspaper man and a pretty girl getting embroiled with the local banditti; there's plenty of gunfire, dashing out of compounds, and ducking for shelter, with Old Glory flying triumphantly through it all. (Adults & Young People)

(Running time, 72 minutes)

When an old news-sleuth meets on a night train out of Kalgan, North China, a beautiful girl who sports a very phoney Russian accent, he inevitably scents a story. With equal inevitability they fall in love and make the discovery that they both hail from Flatbush. But the course of true love runs a bit unsmoothly when the girl admits she has killed a man and when the former ace correspondent can't make up his mind whether this new romance is worth going on the wagon for. Less talky and more interesting are the Mongolian bandits who provide the necessary diversion for the American Consulate. Topping, the ne'er-do-well foreign correspondent, sends out the story of the consul's courageous refusal to be bullied into surrender. In one of the many encounters with the local talent, Topping has killed the bandit chief's son. This brings about a determined seige of the Consulate. Everybody hides in the cellar, hoping to escape the Mongols, but a baby's plaintive cry reveals their whereabouts. Then, in the very nick of time, the Nationalist troops come dashing in to effect the rescue of the consulate's defenders in response to a tip from Uncle Sam's State Department. The loyal consuul gets a message from the President of the United States and a trip home for his reward and the couple, forever saved from their former disillusionment by the harrowing events they have witnessed, determine to battle out life together in Kalgan.

Through the welter of cross purposes and confusion brought about by the script and Gregory Ratoff's erratic direction shines the cheery performance of Charles Winninger as the lovable old coot of a consul sent by McKinley and weathering all sorts of local perplexities for nigh on to forty years. Winninger somehow manages to make the daft flag-waver a fairly creditable old boy. Warner Baxter is smooth and efficient as the jaded foreign correspondent but no amount of competence can outweigh the sad lines he must deliver. Alice Faye is apparently so overcome by her off-stage murder — a perfectly proper murder for a girl to commit, of course — that she never quite recovers; she goes about considerably stunned throughout. The anonymous Mongolian bandits are amusing, especially the chap who shoots at people because "me likey noisey." As a tale of derring-do, **Barricade** is only so-so.



Blondie **Baby Dumpling** **Daisy** **Dagwood**

BLONDIE BRINGS UP BABY:

Produced and distributed by Columbia

Director: Frank R. Strayer
Screenplay: Gladys Lehman, Richard Flournoy
Photography: Henry Freulich
Art Director: Lionel Banks
Editor: Otto Meyer

Blondie	Penny Singleton
Dagwood	Arthur Lake
Baby Dumpling	Larry Simms
Daisy	Himself
Alvin Fuddle	Danny Mummert
J. C. Dithers	Jonathan Hale
Abner Cartwright	Robert Middlemass
Book Agent	Olin Howland
Mrs. Fuddle	Fay Helm
Melinda Mason	Peggy Ann Garner
Mason	Roy Gordon
Miss White	Grace Stafford

Hilarious domestic comedy featuring the bumptious Bumsteads in hot water again; Baby Dumpling goes to school and acquires his first "'shiner," Dagwood gets into business difficulties, Daisy lands in the dog pound, and as usual Blondie bears the brunt. (Adults & Young People)

(Running time, 67 minutes)

Easily the most amusing of the series depicting the ups and downs of the Bumstead family, **Blondie Brings Up Baby** effortlessly blends slapstick comedy with domestic drama. When the emphasis is on the latter the members of the famous cartoon and screen family are at their best.

A traveling book salesman persuades Blondie that Baby Dumpling is a genius; he also sells her a twelve-volume encyclopedia on child training. The child prodigy registers at school and comes home decorated with a "shiner" on his very first day; he was accused of being a sissy because his mother accompanied him to school. Dagwood Bumstead, the man of the house, is up to his neck in difficulties with Mr. Dithers, his boss, because he altered the construction plans of a building the firm is putting up. But it's Daisy who really starts things; he is picked up and sent to the city pound. Daisy is "adopted" by Melinda Mason, crippled daughter of the town's wealthiest man. Baby Dumpling goes on the trail of his pet and his excited parents thinks he has been kidnaped. Dagwood, rushing frantically about the Mason estate, is seized as a kidnap suspect because the Mason child is now missing too. Dagwood finally leads the police and Mr. Mason to Melinda, Baby Dumpling and Daisy. In her excitement Melinda starts to walk for the first time. Her grateful father buys the building Dagwood's alterations had made useless for most purposes to establish a home for children. With Dagwood's job safe once more, Blondie can devote her attention to bringing up Baby Dumpling.

Penny Singleton and Arthur Lake could not, of course, be improved upon as Blondie and Dagwood. Larry Sims is excellent as the wisest of the Bumsteads — and the funniest. His scenes with Danny Mummert as Alvin Fuddle are among the picture's best. The direction is neatly patterned to the laugh elements in the story which it deftly heightens. A good, genuinely funny bid for family entertainment.

THE HOUSEKEEPER'S DAUGHTER:

Produced by Hal Roach, distributed by United Artists

Director: Hal Roach
Screenplay: Rian James, Gordon Douglas
Novel: Donald Henderson Clarke
Photography: Norbert Brodine
Music Score: Lud Gluskin
Editor: William Ziegler

Hilda	Joan Bennett
Deakon Maxwell	Adolphe Menjou
Robert Randall	John Hubbard
Ed O'Malley	William Gargan
Benny	George E. Stone
Olga	Peggy Wood
Editor Wilson	Donald Meek
Floyd	Marc Lawrence
Gladys	Lilian Bond
Lefty	Victor Mature
Professor Randall	John Hyams
Mrs. Randall	Leila McIntyre
Veroni	Luis Alberni
Mrs. Veroni	Rosina Galli

Engagingly mad comedy and mystery with farcical overtones in the Hal Roach manner; a newspaper cub blunders into a series of phoney scoops on the lethal activities of a local gang, but the emphasis is not so much on falling corpses as soaring gag situations and, of course, the young lady of the title.
(Adults & Young People)

(Running time, 76 minutes)

Had it not been for the genial ministrations of Hal Roach as both producer and director, **The Housekeeper's Daughter** might have settled down to being just another whodunit. The picture starts off soberly enough, but before things are fairly under way farce becomes very much rampant. In an opus ostensibly dedicated to making interesting changes in the population statistics all this may be very illogical, but it's certainly lots of fun.

The plot which Mr. Roach so blithely ignores and so obligingly complicates has its focal point in the cleaning up of a local gang. Robert Randall, whom destiny cut out for a college professor but who wishes to do something noble and active like being a newspaper reporter, is the unwitting unraveller of the plot. With the aid of Benny, an amusing but by no means harmless psychopath he writes stories he thinks are phoney but which happen to be true and which inspire the mob leader with the burning desire to erase him and them. Meanwhile Hilda, a beauteous brunette, is in the Randall household as the housekeeper's daughter. Hilda, is rapturously sought after by young Randall and practically everybody else too, including Deakon Maxwell, veteran newshawk, and photographer E. O'Malley. Everything winds up in the Randall Park Avenue mansion where gangster Floyd and his mouthpiece come to get Hilda to influence the socialite reporter to maintain a decorous silence about the murders. A fast and furious duel with fire-crackers started by the inebriated Maxwell scares off the gangsters and provides the climatic finale which sees Hilda and Randall happily paired and the amorous Maxwell wooing and winning Olga, the housekeeper.

John Hubbard **Joan Bennett**
"The HOUSEKEEPER'S DAUGHTER"

Eagerly abetting Mr. Roach in his quest for laughs are the able histrionics of a fine cast. Adolphe Menjou contributes a spicy interpretation of Maxwell, the reporter-Romeo, as does William Gargan who loves the housekeeper's daughter with no less abandon. George E. Stone has the sole "straight" role in the film; his Benny the coffee-drugging defender of womankind stands out in weird and striking relief. Donald Meek has a good part as a peppery editor and Marc Lawrence plays the menace role with customary aplomb. John Hubbard works hard at the romantic lead against the rather hectic competition. All Joan Bennett has to do is look svelte and beautiful and act a little hardboiled. She handles the glamour spot with ease. There are no custard pies, in the literal sense at least, but the direction and the feel of the picture give eloquent testimony to the guiding hand and brain of Hal Roach.

THE RETURN OF DR. X:

Produced by First National, distributed by Warner Brothers

Director: Vincent Sherman
Screenplay: Lee Katz
Story: W. J. Makin
Photography: Sid Hickox
Editor: Thomas Pratt

Marshall Quesne	Humphrey Bogart
Joan Vance	Rosemary Lane
Walter Barnett	Wayne Morris
Michael Rhodes	Dennis Morgan
Dr. Francis Flegg	John Litel
Angela Merrova	Lya Lys
Pink	Huntz Hall
Detective Ray Kincaid	Charles Wilson
Miss Sweetman	Vera Lewis
Chairman	Howard Hickman
Undertaker	Olin Howland
Guide	Arthur Aylesworth
Detective Sergt. Moran	Jack Mower
Hotel Manager	Creighton Hale
Rodgers	John Dirgley
Editor	Joe Crehan
Intern	Glen Langan
Intern	DeWolf Hopper

Pseudo - scientific horror melodrama which tells in harrowing detail the gruesome story of a man whom science has brought back from the dead and who murders everybody of a certain blood type to remain alive.
(Adults & Young People)

(Running time, 60 minutes)

Accept the major premise of **The Return of Dr. X,** that a blood substitute can bring back a man from the dead and there's nothing to it but to accept as cheerfully as you can its grim and protracted conclusion that said man will run considerably amok. Dr. Marshall Quesne has returned from that bourne from which too many cinematic travelers return by dint of the treatment of a humane scientist. Back in the land of the living and looking so lumpy-faced and corpse-like that he has to keep moving to prove he's alive, Quesne is forced willy-nilly to perpetrate a series of murders to maintain his languid existence. He effects the disappearance of everybody in a certain hospital who his blood-type. He kills an actress and she is gruesomely resurrected. There's the inevitable newspaper sleuth who has a hunch and then the equally inevitable beautiful girl who falls into the fiend's clutches. The police come in on the wild finish and it's safe to assume that the Doctor is out of the way for keeps this time.

Humphrey Bogart is given a streak of gray hair and an unflattering facial to assist in his interpretation of the mad doctor's role. John Litel builds up eerie suspense in his role of the humane and slightly mad scientist. Wayne Morris and Rosemary Lane are the romantic team who finally foil the villain. In this sequel to their **Dr. X** of a few years back the Brothers Warner have changed the Doctor himself into an even madder individual and have made the story of his second life even more gasp-provoking. **The Return of Dr. X** does not overlook a chill-thrill trick. Shriek addicts ought to like it.

ONE HOUR TO LIVE:

Produced by George Yohalem for
Universal

Director: Harold Schuster
Screenplay: Roy Chanslor
Photography: George Robinson

Sid Brady	Charles Bickford
Muriel Vance	Doris Nolan
Rudy Spain	John Litel
Commissioner	Samuel S. Hinds
Stanley Jones	Paul Guilfoyle
Maxie Stonton	Robert E. Keane
Riki	Jack Carr
Jimmy March	John Gallaudet
'Fats'	Emory Parnell
Clerk	Olin Howland

**Routine melodrama outlining the sleuthing of an honest cop who sees his girl marry a gangster and unravels a pal's murder; it all started because a "fixed" fighter didn't stay that way and the whole is incredible in a dashing way.
(Adults & Young People)**

((Running time, 59 minutes)

One Hour to Live tells its story with fairish economy in the number of victims of its particular crime wave, with elementary dialogue, and with skimpish plausibility. Sid Brady is an honest police inspector who sees his sweetheart walk off into the waiting arms of the town's leading gangster. On the day of the wedding Brady arrests the groom and his aide-de-camp. It looks like a slight case of jealousy, but Brady really had something on Rudy Spain and his side-kick. The two men are quickly released on bail in the nick of time to set the plot to thickening. When Spain's colored boxing protege wins a fight he was supposed to lose, the luckless pugilist is removed from the frenetic scene. One of Brady's men has the effrontery to investigate the boxer's demise; he is thrown out of a penthouse window. Now this is about all a well-meaning, plodding cop can stand. Brady sails into things, even arresting Mrs. Spain for murder to keep the little woman safe, and effecting the solution which includes the last-minute unmasking of the "higher-up" who turns out to be a surprising personage indeed.

The acting in **One Hour to Live** is superior to both story and direction, which, alas, is no compliment. Charles Bickford is virile and aggressive as Brady. John Litel is rather mild for a gang chieftain and rather hopelessly lost amid all the villainy he is called upon to perform. Doris Nolan has a very unsympathetic part and she labors mightily to overcome it. It's hard to figure out who or what has the sixty minutes of existence referred to in the title unless it could be the film itself.

THE NIGHT OF NIGHTS:

Produced by George Arthur for
Paramount

Director: Lewis Milestone
Screenplay: Donald Ogden Stewart
Photography: Leo Tover
Editor: Hugh Bennett

Dan O'Farrell	Pat O'Brien
Alyce O'Farrell	Olympe Bradna
Barry Trimble	Roland Young
Michael Fordkin	Reginald Gardner
Sammy Kayn	George E. Stone
Taxi Driver	Frank Sully
Doorman	Russ Powell
First Actor	Pat O'Malley
Bartender	Frank Shannon
Dress Saleslady	Aileen Pringle
Waiter	A. L. Sherwood

**Interesting, effectively sentimental drama of backstage life, sincerely presented and admirably played; the story of an actor-author whose addiction to drink loses him his wife and reduces him to dependency on his friends and whose new-found daughter, twenty years later, revives his courage for a final successful comeback.
(Adults & Young People)**

(Running time, 85 minutes)

Actor-playwright Dan O'Farrell and his close friend Barry Trimble have a common failing. They faithfully promise Dan's adored wife and leading lady, Alyce Martell, to keep sober on the opening night of Dan's new play. Yet both are drunk and quarrelsome when they go onstage and engage in a fight that brings down the curtain and ruins the performance. By the time Dan sobers up, Alyce, who is expecting a child, has disappeared. He spends the next five years and all his money searching for her, and then drifts aimlessly through life more or less dependent on Barry, who has substituted a wealthy marriage for a promising career, and tries to convince himself that he is content.

More than twenty years later Dan receives a letter from his daughter. She has grown up in a convent in Canada where Alyce, dying in childbirth, left her baby in charge of the good nuns with instructions that the father's identity be concealed for twenty years. Now Marie-Alyce, on her way to Paris to study art, is spending a day in New York and proposes to make Dan's acquaintance. He, longing to see her, dreads to have her learn that he is a failure. Through the kindly connivance of Barry and two trusted friends, an innocent deception is planned for the one

Olympe Bradna "NIGHT of NIGHTS"

day father and daughter will be together. It fails because Marie-Alyce's eagerness to abandon the Paris trip and remain with her father makes explanations necessary. Her love survives the truth and re-kindles Dan's ambition, despite the fact that he suffers from a serious heart ailment. With the backing of his three friends, he proposes to produce the play he scuttled twenty years before, with Barry and himself in their original roles and Marie-Alyce playing her mother's part. Grimly determined to stage a come-back, he drives himself mercilessly, with serious results to his already precarious health. The effort is too much for his strength, but he has the joy of knowing that once more he occupies a proud place in the theatre, and that Marie-Alyce has inherited her mother's talent as well as her beauty.

The frankly sentimental story will not make film history, but it does afford Pat O'Brien and Roland Young exceptional opportunities to demonstrate anew that there is little they do not know about the art of acting. Reginald Gardiner as J. Neville Prime, the Lambs Club attendant who eventually becomes a great producer, and George E. Stone as Sammy Kayn, O'Farrell's stage manager and Man Friday, also have important parts which they handle with commendable skill. Olympe Bradna looks and acts exactly as a young, eager and affectionate girl should in the situations the script writer has created for her. The final scene contains more than a hint of theatrical effect, and as a coming event has cast its shadow before from the moment O'Farrell has his first heart attack. With this possible exception Lewis Milestone's direction and the sincerity of his actors imbue the proceedings with a certain vivid quality that makes them, for the most part, convincing, and an authentic back-stage aura pervades what is primarily a story of yesterday's theatre and its people.

James Stewart Marlene Dietrich

"DESTRY RIDES AGAIN"

DESTRY RIDES AGAIN:

Produced by Joe Pasternak for Universal

Director: George Marshall
Screenplay: Felix Jackson, Henry Myers, Gertrude Purcell
Photography: Hal Mohr
Art Director: Jack Otterson
Music Director: Charles Previn
Editor: Milton Carruth

Frenchy	Marlene Dietrich
Tom Destry	James Stewart
Wash Dimsdale	Charles Winninger
Boris Callahan	Mischa Auer
Kent	Brian Donlevy
Janice Tyndall	Irene Hervey
Lily Belle Callahan	Una Merkel
Bugs Watson	Allen Jenkins
Gyp Watson	Warren Hymer
Lem Claggett	Tom Fadden
Hiram J. Slade	Samuel S. Hinds
Loupgerou	Billy Gilbert
Jack Tyndall	Jack Carson

Vigorous, exuberant, thoroughly entertaining super-western, shrewdly produced and splendidly played, featuring Marlene Dietrich as a fighting dance-hall entertainer and James Stewart as the soft-spoken deputy Destry who tries to tame the town of Bottle Neck by peaceful means and at last straps on his guns for a roaring finale. (Adults & Young People)

(Running time, 90 minutes)

Producer Joe Pasternak, whose previous successes in this country have been the Deanna Durbin films, here proves that he is as astute a showman with a rip-roaring melodrama as he is with an adolescent comedy. The transformation of Marlene Dietrich from an oversold exponent of heavy-lidded glamour to a convincing and very competent comedienne and character actress is the feature played up — and quite rightly, for she's back to her **Blue Angel** best and better — in the advance publicity. But **Destry Rides Again** offers more than that. It's all-around straight entertainment, packed with action and laughs and effective sentiment, superbly handled by a grand cast of experienced players.

Robbed of his ranch in a crooked gambling game, Lem Claggett is thrown out of the Last Chance saloon. Sheriff Keogh, disposed to investigate, promptly disappears. Kent, owner of the saloon, winner of the game and boss of both Bottle Neck and its mayor, appoints in Keogh's place the town drunk, Wash Dimsdale, unlikely to give trouble. But responsibility sobers Wash, and he selects as his deputy Tom Destry, Jr., who with his hard-riding, hard-hitting, gun-toting father has already earned a formidable reputation. Wash is dismayed when Tom arrives and proves to be quiet, courteous, and opposed to carrying a gun.

Kent and his minions are intensely amused by the new deputy, but appreciative when he persuades Lem Claggett, who has refused to surrender his ranch, to leave quietly with his family. The Claggetts agree to wait while Tom searches for the vanished Keogh. Murder, tacitly understood, cannot be proved without the body. Tom seeks information from Frenchy, Kent's sweetheart and the principal entertainer in his saloon, but she is antagonistic. Her resentment grows when Tom interferes while she and his landlady are fighting over the outcome of a card game with the landlady's husband. Tom pours a pail of water over both combatants, and Frenchy is furious. But she is also attracted by this quiet, matter-of-fact young man who never brawls or blusters, yet seems able to handle any situation.

Tom finally traps Kent by announcing that he has found Keogh's body. When Kent sends one of his men to check up, Tom has the man followed, then jailed on a murder charge. Kent arranges a jailbreak during which Wash Dimsdale is shot in the back. Then, for the first time, Tom grimly buckles on his guns. The townspeople also are aroused, and prepare to storm the Last Chance saloon. It is Frenchy who urges the womenfolk to take matters into their own hands. Armed with rolling pins and brooms, they march on the saloon. The astonished defenders, prepared to shoot it out with men, fall back in dismay before the women, who methodically knock them unconscious one after another. Only Frenchy sees Kent take aim at Tom, who arrives in search of him, and manages to save his life at the expense of her own. Long after, when romance beckons to Tom from a much more conventional quarter, a song overheard by chance turns his thoughts back to Frenchy for a brief, regretful moment.

James Stewart has already demonstrated how well suited to his personality and talents is the type of character here presented anew in a different setting. Mr. Smith and Tom Destry are certainly brothers under the skin, and James Stewart gets under it too with easy competence. He is likely to win as many friends for Destry as he did for Smith, and the vehicle which makes this possible also affords magnificent opportunities to Marlene Dietrich, who uses them to maximum advantage. She sings three songs in a husky, smouldering contralto that lingers in the memory, and when she doesn't sing, she acts. Those who remember **Blue Angel** will welcome this reminder that she can. She can also scrap, and for that matter, so can Una Merkel. The scene in which they try to tear each other limb from limb establishes a new high for near-mayhem as practiced for art's sake by lovely ladies of the screen.

Charles Winninger does excellent work as poor old Wash, Mischa Auer is amusing as a henpecked husband who suddenly revolts, and Brian Donlevy is a genial but deadly villain. Irene Hervey as Janice Tyndall has very little to do, but looks exceedingly pretty while doing it, and Samuel Hinds—well, audiences should be left to identify Samuel Hinds for themselves. When they do, it will certainly be admitted that this able character actor has added to his laurels. To the work of this fine cast add a good story and top-notch direction, and first-rate film entertainment is the answer.

ALLEGHENY UPRISING:

Produced by P. J. Wolfson for RKO-Radio

Director: William Seiter
Screenplay: P. J. Wolfson
Photography: Nicholas Musuraca
Art Director: Van Nest Polglase
Music Director: Anthony Collins
Editor: George Crone

Janie	Claire Trevor
Jim Smith	John Wayne
Captain Swanson	George Sanders
Callendar	Brian Donlevy
McDougle	Wilfrid Lawson
Duncan	Robert Barrat
The Professor	John F. Hamilton
Calhoon	Moroni Olsen
Anderson	Eddie Quillan
McCammon	Chill Wills
Poole	Ian Wolfe
McGlashan	Wallis Clarke
Morris	Monte Montague
Jailor	Eddy Waller
Gen. Gage	Olaf Hytten
John Penn	Clay Clement

Frontier melodrama based upon a little-known but exciting fracas in Pennsylvania in 1759; colonial vigilantes outwit rum and munitions smugglers and British troops as well, all in a romantic and colorful pioneer setting.
(Adults & Young People)

(Running time, 81 minutes)

Allegheny Uprising hitches its melodramatic wagon to the star of an actual historical occurrence and achieves thereby a slightly fresh angle for its otherwise familiar frontier antics. The incident is the firing by colonials on British troops some sixteen years before the Declaration of Independence, an isolated incident with no direct results, but chronologically of "first" in American history.

The idyllic life of the Pennsylvania frontier is disturbed by a crafty trader who is supplying the Indians with liquor and firearms. Jim Smith, a frontiersman, breaks off his slow and awkward courtship of Janie McDougle to chase after a band of marauding Indians. The British soldiers at Fort Loudon are ostensibly there to protect the settlers, but owing to the stiff stupidity of their commander, Captain Swanson, the soldiers act as convoy for trader Callender's illegal traffic. Smith and his pals disguise themselves as Indians and burn the wagon train in disgust over Captain Swanson's refusal to investigate Callender. Janie, who has joined the raiding party in disguise, is captured, being rescued soon after by Smith. There follows a swift reprisal by the British which fails. The settlers, thoroughly aroused by this time, go to the fort, demanding a showdown concerning the trader. When they are rebuffed, they attack and take the fort. The British march out only to return with a larger force and retake Fort Loudon. But not for long, for Smith and his men recapture it. At last General Gage, highest ranking British officer in Pennsylvania, arrives to clear Smith of a trumped-up murder charge and to settle the situation in favor of the frontiersmen. The blustering, blundersome Captain Swanson is sent off to England and Jim and Janie marry and depart to break ground for a homestead in Tennessee.

Claire Trevor and John Wayne are teamed here as they were in **Stagecoach.** Brian Donlevy has a villainously heavy part as the trader. George Sanders rather overplays the stilted British commander. Wilfred Lawson, as a tipsy scout, and John F. Hamilton contribute broadly humorous characterizations. Action is emphasized thruout. It is in its many battle scenes and its shots of exterior settings and activity that **Allegheny Uprising** captures greatest interest.

MARSHAL OF MESA CITY:

Produced by Bert Gilroy for RKO-Radio

Director: David Howard
Screenplay: Jack Lait, Jr.
Photography: Harry Wilde
Editor: Fred Knudtson

Cliff Mason	George O'Brien
Virginia Eastland, schoolteacher	Virginia Vale
Jud Cronin, a sheriff	Leon Ames
Duke Allison, professional gun-man	Henry Brandon
Bat Cardigan, an outlaw	Harry Cording
Jake Morse, an outlaw	Slim Whitaker
Pete Henderson, an outlaw	Joe McGuinn
Sam Bentley, mayor of Mesa City	Lloyd Ingraham
Mrs. Dudley, boarding house owner	Mary Gordon
Deputy Marshal	Cactus Mack
Judge Wainwright	Carl Stockdale
Slim Walker, an outlaw	Frank Ellis
Marshal Thompson	Wilfred Lucas

Competent western with all the familiar ingredients given new interest by a fine cast and a better-than-average production.
(Adults & Young People)

(Running time, 61 minutes)

This is the story of the wicked sheriff of Mesa City, who, besides using his office to cloak criminal activities, tried to force his attentions on the town's pretty school mistress, who was rescued by Cliff Mason who, as a result, was appointed Marshal by a long-suffering Mayor who wanted Mesa City cleaned up. Cliff completes the job successfully, with unexpected and dramatic assistance from bad man Duke Allison. Duke, renowned for the sureness of his aim and the quickness of his trigger finger, was originally engaged by Sheriff Cronin to remove Cliff, who from the sheriff's point of view was making a decided nuisance of himself. But when Cliff unexpectedly saved Duke's life and won his loyalty, all Cronin's calculations were upset. From then on, Duke and Cliff worked together to make Mesa City a decent place in which to live, with the brave, in the person of Cliff, deserving and duly receiving the fair, in this case the very satisfactory schoolmistress.

If none of this seems very new there is good reason for it, for not only have similar characters and incidents been used repeatedly in Westerns, but this particular offering is a re-make of a Richard Dix picture. It was good entertainment when Mr. Dix played in it, and it is still good, for everyone in the current version can and does act, and it is expertly directed by David Howard.

George O'Brien follows in the footsteps of Richard Dix with confidence and earns new laurels strictly on his own merits. Virginia Vale, product of the second Jesse L. Lasky "Gateway to Hollywood" talent search, possesses a warmly appealing personality, good looks and a delightful speaking voice — altogether a far cry from the insipid heroine usually associated with Westerns. Henry Brandon as Duke does fine work indeed, and Leon Ames is an excellent villain. The acting of the entire cast is natural and so is the dialog, and the climax provides a thrill equalled only by a certain famous scene in **The Virginian,** of which it is vaguely reminiscent.

Action fans will like **Marshal of Mesa City** and for once it is safe to assume that practically everyone else will, too.

"THE DOCUMENTARY FILM"

An Introductory Article

by William Lewin

The documentary film as a type is twenty years old. It was originated by Robert Flaherty, an American. His film, **Nanook of the North** (1920) is now recognized as a milestone in the history of films.

What made **Nanook** unique at the time was the fact that it recorded a true cinematic picture of the life of the Eskimo. Instead of actors, Flaherty used real people in their natural environment. The beauty of his film was rooted in its truth, in the loving care with which he built up a simple, genuine, moving picture of life in the far north. While other so-called educational moving pictures were neither educational, nor moving, nor pictorial, **Nanook** was all these things. Today it is a classic and is still widely used in our elementary schools and junior high schools.

The documentary idea in films has grown slowly in America. It has had a more rapid advance in Russia and in Britain. Now with the influential work of Pare Lorentz, whose recent films **The Plow That Broke the Plains** and **The River** give promise of a fine procession of documentaries, this type of film is inheriting an unfulfilled renown. It is indeed the most exciting phenomenon on the film horizon today. For we are beginning to develop a new school of documentary film makers, men who are destined to play an important part in helping us solve our great social problems — problems of industrial and agricultural labor; of housing, crime, and disease; of war and peace.

* * *

Frontier thought in this field is summarized by John Grierson in his preface to Paul Rotha's admirable book, **Documentary Film,** originally published in England in 1935 and now issued in America in an up-to-date edition published by W. W. Norton and Company (1939). Says Grierson, founder of the British documentary school of which Rotha is a leading protagonist: "The best work the documentary film has done has been to describe the work of workmen, the work of scientists and organizers in peace-time pursuits, and the great work of social reconstruction which is going on even while the maniac armies march over us." I visited Grierson, Rotha, Elton, Flaherty, Taylor, Mary Field, and Grierson's sister Marion in England a short time ago, and they told me substantially then, as Grierson tells us now in his preface, that "the documentary film must pursue, in the deepest sense, the way of education," if it is to maintain its special claim to consideration. That is generally acknowledged.

Rotha looks upon the motion picture "as a powerful, if not the most powerful, instrument for social influence today," and he regards "the documentary method as the first real attempt to use cinema for purposes more important than entertainment." His body of dogma is built around the assumption that the documentary film as a form must be shaped to social ends, that it must be directed to deliver a social message, that it is a channel of expression which must inevitably project some sort of propaganda. The most important question, he points out, is: "What sort of propaganda shall we allow it to project?"

Though Rotha and his associates offer a critique to justify their definition of the documentary type of film, the form can hardly be defined in terms of rigid standards. Like other types of the photoplay, it is so varied, so complex, and so unstandardized that it defies definition with any finality. Filmic form, essentially fluid and ever changing, can be described, but probably will never be defined. It cannot be crystalized. It is intrinsically elusive. To capture it in a sentence would be to destroy its essential transitoriness. If documentary means anything, it means a presentation of life as dynamic, creative evolution, always new, always obsolescent, always marching on toward new ideologies.

* * *

For all practical purposes we may add the term documentary to our filmic nomenclature as meaning in general what the British group mean it to mean by distinguishing it from the purely academic type of film. Most instructional films in the realm of history, physics, chemistry, zoology, botany, music, art, architecture, geography, the language arts — films which seek merely to impart information — are not documentaries. Let us agree that what makes a documentary is the fact that it deals with the current social scene in the hope of pointing out where progress lies. Some classroom subjects of today lend themselves to the use of documentary films, notably the social studies (problems of industry, labor, international relations, personal and public economy), physical education (formation of health habits), the home-making arts, and general guidance in the direction of good citizenship. To the traditional educator of the old school, documentary means little; to the progressive educator and his activity program, documentary means much. For in a sense, where the ordinary instructional film leaves off, documentary begins. The difference is that documentary seeks to change attitude, to stimulate action or at least discussion. For example, **The Four-Cycle Gas Engine** (an Eastman film) or **Seed Dispersal** (an Erpi film) are, strictly speaking, mere factual presentations of instructional material. Their purpose is simply to impart information. On the other hand, **The River** or **The Plow That Broke the Plains** (U. S. Government films), are frankly intended to do more than impart information. They are designed to build appreciation of the work of the Department of Agriculture under the present administration, to stimulate intelligent interest in the efforts of Uncle Sam to deal with basic problems affecting the lives of Americans. Much of what Rotha calls documentary is glorified institutional advertising or government propaganda, and his realm of definition encompasses the pragmatic, even opportunistic, world in which he perforce strives for a place in the cinematic sun. But his writings and his films, like those of his school, are, on the whole, honest efforts to realize for mankind the possibilities of the film as a means of improving the culture and general welfare of our times.

Leaving the realm of definition, it is interesting to note that sources of valuable documentary material include not only the agencies of government, industry, and commerce, but also some of the leading motion-picture studios, especially those of Metro-Goldwyn-Mayer (Carey Wilson shorts, for example), **The March of Time,** Warner Brothers (sections of **Confessions of a Nazi Spy**), and Samuel Goldwyn (sections of **They Shall Have Music**). Among the makers of promotional films for big business firms, Jam Handy stands first with his notable series of films sponsored by Chevrolet Motor Car Company. Hundreds of smaller agencies vie with one another to make films that, taken together, are like the ore which yields from time to time a small quantity of precious metal. Evaluating agencies are at work sifting and classifying the ever-increasing body of non-fiction film material. The H. W. Wilson Company (950 University Avenue, New York) publishes a cumulative educational film catalog which lists the growing library of documentary and semi-documentary reels. Furthermore, this is a type of film which lends itself to amateur and semi-professional production. Schools, colleges, and universities everywhere are making or planning to make documentaries. The school systems of New York, Philadelphia, Newark, Oakland, Los Angeles—to mention only a few—have made notable documentary films, many of them good enough to command the respect of the most serious critics and to justify a system of exchanging locally-made materials among educators in various sections of the country. A film on **How to Hunt a Job,** made by teachers and students at Oakland, where Gardner L. Hart is Supervisor of Visual Instruction, is used in other cities thousands of miles away. Newark Central High School produced a documentary, one of the first of its kind to be made by a school, in 1928—**A Page of Bronze in the Book of Newark,** designed to build pride in the city's remarkable newspapers—and exhibited it during a two-week's run at one of the leading theaters of Newark and later in other cities.

* * *

Undoubtedly the European War will carry forward the development of the documentary film, especially in Russia, Germany, and Britain. The Russians, who have contributed especially the technique of cutting and montage, will use the film to glorify and propagandize the political, military, and economic aims of communism. The Germans, who early developed the use of camera angles, will likewise harness the power of the documentary to their Nazi propaganda machine. The British, and to some extent Americans, will employ the film increasingly to exploit and to glorify the ideals of democracy and the aims of industry under the capitalist system. When the war ends, documentary will emerge stronger than before, with the dangers of its use by cinematic racketeers better known. Even though we grant the dictum of Professor William James that the truth is what works, there is a point where pragmatism becomes mere opportunism, against which we must be ever vigilant. Meanwhile the number of sponsored documentary film units will increase, following the example of the famous British G.P.O. unit of Grierson. America will utilize the techniques of the Gaumont-British Instructional Division and the Strand Films unit. The screens of our theatres and our schools will exhibit productions that will serve as mighty weapons of offense and defense in the war of ideas. In that war it is to be hoped that the forces of human welfare will be co-ordinated and that socially-minded directors will enable the film to achieve some of the strength it deserves in this field.

* * *

Among the creative and technical workers in whose hands the immediate future of the documentary film rests are the following producers and directors. Indicated after each name is the title of a film which ranks among the leading examples of the documentary type and which has contributed largely to the reputation of its creator: Sergei Eisenstein **(October)**, Mary Field **(They Made the Land)**, Robert Flaherty **(Man of Aran)**, John Grierson **(Drifters)**, Joris Ivens **(The Spanish Earth)**, Pare Lorentz **(The River)**, Paul Rotha **(The Face of Britain)**, Alexander Shaw **(Cover to Cover)**, Paul Strand **(The Wave)**, Harry Watt **(North Sea)**, Stacy Woodard **(The Adventures of Chico)**, Basil Wright **(The Face of Scotland)**.

* * *

Each director or producer in this field has his own peculiar style, but most directors tend to follow a formula which is essentially as simple as the girl-meets-boy formula: the statement of a theme, proposition, or thesis; the development of conflicting forces that arise naturally from the contradictions and antitheses inherent in the theme; and a resolution, synthesis, or reconciliation of the conflicting forces. Fundamentally the structure of the documentary is suspenseful and dramatic rather than logical. The dramatization presents facts charged with emotion, all from the point of view of the director. That point of view is rooted in the entire personal background of the director. His experiences, his pursuits, the whole tradition of his life up to the moment of shooting the film determines whether he will offer a document that bears testimony on one side of an issue or the other. He may be a romantic or a realist, but always he must be sincere; whatever his point of view, he must be artist enough to please primarily himself and, by seeking to tell the truth as he sees it, help to shape the course of things to come.

ANOTHER THIN MAN:

Produced by Hunt Stromberg for MGM

Director: W. S. Van Dyke
Screenplay: Frances Goodrich,
Albert Hackett
Story: Dahsiell Hammett
Photography: Oliver T. Marsh,
William Daniels
Editor: Frederick Y. Smith

Nick	William Powell
Nora	Myrna Loy
Lois	Virginia Grey
Van Slack	Otto Kruger
Colonel MacFay	C. Aubrey Smith
Dorothy Waters	Ruth Hussey
Lieutenant Guild	Nat Pendleton
Dudley Horn	Patrick Knowles
Freddie	Tom Neal
Mrs. Bellam	Phyllis Gordon
Phil Church	Sheldon Leonard
"Diamond Back" Vogel	Don Costello
"Creeps"	Harry Bellaver
Nickie, Jr.	William A. Poulsen
Smitty	Muriel Hutchinson
"Dum-Dum"	Abner Biberman
Mrs. Dolley	Marjorie Main
Asta	Himself

Gay and debonair murder mystery in which the jaunty Nick Charles solves another slick killing while both aided and hindered by his charming wife Nora, the wirehaired pup Astra and the latest addition to the Charles household, Nick, Jr. (Adults & Young People)

(Running time, 101 minutes)

Nick Charles is back, and with him Mrs. Nick and Nick Junior, whose existence apparently does not affect mother's determination to live dangerously. Also among those present is the dog, Astra, who never was in better form. The only thing lacking is the novelty which made **The Thin Man** so amusing. A sequel can never quite recapture the first flush of success.

The Charles family is about to enjoy a vacation when an urgent summons from Col. Burr MacFay, who manages the financial affairs of Mrs. Nick, sends them instead to his country home, which has taken on the aspect of a well-guarded fortress. Residing there, besides MacFay, are his adopted daughter Lois, his secretary, his housekeeper, and Lois' fiance. They are being terrorized by Sam Church, a former employee of MacFay's, newly released from prison. Declaring that MacFay shared the guilt for which he alone paid the penalty, Church haunts the vicinity, making veiled threats against MacFay's life and demanding money. Various sinister happenings jangle the nerves of the entire household. A wolfhound belonging to Lois is killed. MacFay's swimming pool is burned down. Nothing can be proved against Church, but Nick decides to call on him. He finds him preparing to lift the siege and sail for Cuba.

That same night MacFay, so often threatened, really is murdered. Church, his servant and his sweetheart presumably are on the high seas. But is he? Meanwhile Lois' fiance, MacFay's secretary, his housekeeper, and a nurse newly engaged for Nick Jr., are all behaving suspiciously. To check up on Church, Nick visits a New York night club where he is followed by his wife. A clue obtained there takes him to a rooming house in search of a girl in whom Church is interested. There Nick learns enough to complete his case, and by the time he assembles all the characters in the presence of the District Attorney and a detective, he is ready to show how the crime was planned and executed and who is guilty.

Like its predecessors in the series **Another Thin Man** proceeds to an accompaniment of gay badinage which audiences have learned to expect from this flippant but always amusing marital team, and abounds in hilarious situations guaranteed to lessen the impact of any shock incidental to the murder motif. William Powell returns to the screen as suave and debonair as ever, and continues to do this sort of thing superbly. Myrna Loy always seems to play Mrs. Nick with more life and sparkle than she customarily brings to her roles, and her beauty and charm are enhanced thereby. Virginia Grey as Lois, Ruth Hussey as the nurse, and Muriel Hutchinson as Church's sweetheart are extremely good to look at and capable performers as well. Otto Kruger as a very suspicious District Attorney trying to cloak all sorts of dark surmises under a casual manner makes the most of several very amusing scenes with William Powell. Marjorie Main, as usual, brightens her corner. The direction of W. S. Van Dyke II is in the tradition of **The Thin Man** series, which means good fun for everyone and a mystery that mystifies.

RULERS OF THE SEA:

Produced by Frank Lloyd for Paramount

Director: Frank Lloyd
Screenplay: Talbot Jennings, Frank
Cavett, Richard Collins
Photography: Theodor Sparkuhl
Art Directors: Hans Dreier,
John Goodman
Editor: Paul Weatherwax

David Gillespie	Douglas Fairbanks, Jr.
Mary Shaw	Margaret Lockwood
John Shaw	Will Fyffe
Captain Oliver	George Bancroft
Malcolm Grant	Montagu Love
Donald Fenton	David Torrence
Junius Smith	Vaughan Glaser
Lt. Com. Roberts	Lester Matthews
Colin Farrell	Alan Ladd
2nd Mate Evans	David Clyde
Helmsman	Mike Driscoll
Mrs. Ogilvie	Mary Gordon
First Secretary	Lionel Pape
Second Secretary	Ivan Simpson
Third Secretary	Olaf Hytten
Banker	Wyndham Standing
Dr. Lardner	John Spacey
Importer	Guy Bellis

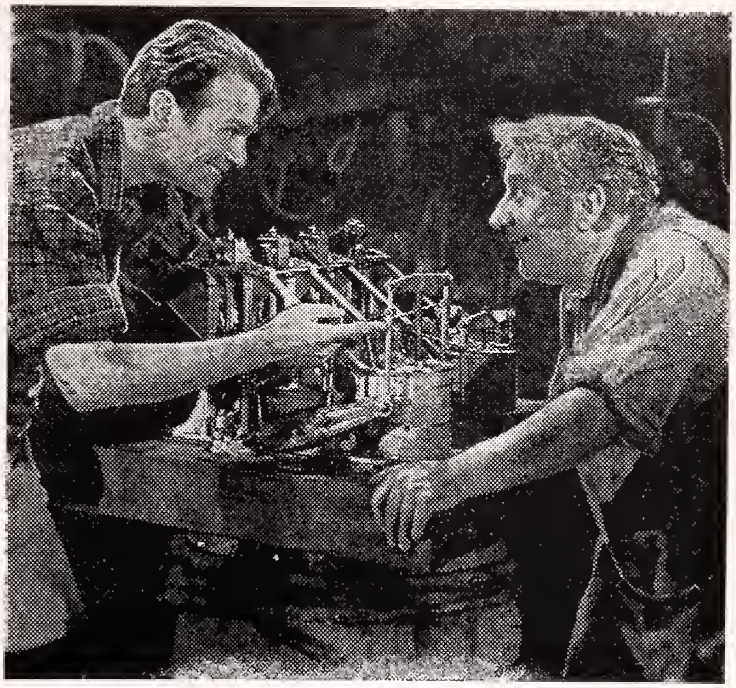
Spectacular epic of the sea telling with spirit and color a dramatic and semi-historical tale of the first Atlantic crossing by steam just a century ago; a Scots inventor's indominitable faith in his dream and a hectic race across the ocean with a fast sailing ship provide engrossing moments. (Adults & Young People)

(Running time, 96 minutes)

The story of man's first conquest of the ocean by a steam-propelled vessel invites lavish treatment in the epic vein: **Rulers Of The Sea** does ample justice to that requirement. Despite all the exigencies of romantic courtship on shipboard and death-defying struggle in the topsails, the documentary interest in man's pioneering spirit prevails.

Things get off to a satisfactory and seaworthy start with the London-bound voyage of "The Falcon". Captained by a bully who is more interested in making a profit for the ship's owners than in his men, "The Falcon" makes the voyage under the terriffc obstacles presented by a raging storm. Ashore, the ship's mate, disillusioned by the effect of the captain's methods on the men, meets John Shaw, a mechanic and genius who has invented an engine which will drive ships over the seas. Gillespie, the mate, goes to live with the inventor and helps perfect the machine, falling in love with the inventor's pretty daughter meanwhile. For a time there are no backers, but finally with the active assistance of the Royal Navy and of private capital, the "Dog Star" is fitted out for a voyage to New York. The inventor goes along, Gillespie ships as assistant engineer, and Mary Shaw makes the voyage as stewardess. The voyage is in the best tradition of the sea; after a deceptively smooth start in which the "Dog Star" outdistances "The Falson" completely, engine trouble develops and the jeering master of the sailing ship is able to catch up and offer assistance. The spirit of derring-do prevails, the trouble is patched up, and the voyage continues. After another desperate incident, the "Dog Star" steams triumphantly into the New York harbor. Inventor Shaw, however, has died of his injuries received when he is scalded by escaping steam.

Despite the vigorous and forthright performances of the other members of the cast, the work of Will Fyffe as the Scots inventor is outstanding. As a man possessed by a great dream, his delineation is blended with just the right amount of humor and pathos. By his commanding presence he ties together all the diverse elements of the story and bridges the rather abrupt transition of interest from sea to shore and return. Douglas Fairbanks, Jr. is virile enough in the scenes of brutality at sea, yet matches Fyffe's sensitiveness in his scenes with the inventor. Margaret Lockwood is called up for mere decorativeness in the first part of the picture, but she can surely be a vixen on shipboard. The burly presences of George Bancroft and Montagu Love maintain the requirements of the principal heavy roles. Vaughan Glaser achieves a deft characterization of a Yankee capitalist. With both production and direction by Frank Lloyd, whosc **Mutiny On The Bounty** was the sea's perfect cinematic tribute, there is complete and loving attention to the moods of the sea, to the way a ship's canvas bellies in the wind, and to the personality of a ship. **Rulers Of The Sea** is excellent and at times instructive entertainment.



Douglas Fairbanks, Jr. "RULERS of the SEA" Will Fyffe

KONGA, THE WILD STALLION:

Produced by Wallace MacDonald for Columbia

Director: Sam Nelson
Screenplay: Harold Shumate
Photography: Benjamin Kline
Editor: Charles Nelson

Yance Calhoun	Fred Stone
Judith Hadley	Rochelle Hudson
Steve Calhoun	Richard Fiske
Gloomy	Eddy Waller
Jordan Hadley	Robert Warwick
Fred Martin	Don Beddoe
Mason	Carl Stockdale
Tabor	George Cleveland
Breckenridge	Burr Caruth

Sentimental melodrama with Western locale centering around the bad blood which arises between two strong-willed neighbors over the trespassing proclivities of a wild horse as a result of which one of the men is killed and the horse is wounded. (Adults & Young People)

(Running time, 62 minutes)

The simple story of **Konga, The Wild Stallion** has the unaffected and vigorous presence of "Konga" himself and the veteran abilities of Fred Stone to relieve its otherwise drab monotony. There is plenty of ill-feeling between Jordan Hadley and Yance Calhoun. It's an affair of long standing, based upon the natural antagonism of two antithetical types and fed by many concrete instances such as Hadley's fencing his wheat field and Calhoun's rudely rejected offer to sell out. Their opposition centers around Konga, the wild horse which Yance has reared from colthood. The Montague-Capulet romance of Hadley's daughter and Yance Calhoun's son progresses blithely through all this paternal wrath. Finally Konga breaks away leading a herd of wild horses who return from time to time to make raids upon Hadley's fields. Hadley traps Konga, and Calhoun, thinking the horse has been killed, rushes to the Hadley corral. Both men draw, but Yance is the quicker and kills Hadley. Yance is away for a brief prison term and comes back to find that Konga wasn't shot after all but kept in hiding by Hadley's daughter. Steve Calhoun and Judith Hadley are married, the latter being in Steve's custody for a year for withholding evidence about Konga at the trial.

Fred Stone makes Yance Calhoun, fiercely devoted to the wild horse, both human and believable. Rochelle Hudson extracts sense from a role which calls for her making more fuss over a wounded horse than a dead parent. Konga, the horse, scores most heavily of the supporting cast. The film is more notable for its scenes of stampeding horses and other animal buccolic shots than for story or romantic interest.

BAD LITTLE ANGEL:

Produced by Albert E. Lenoy for MGM

Director: William Thiele
Screenplay: Dorothy Yost
Book: "Looking After Sandy" by
Margaret Turnbull
Music: Edward Ward
Photography: John Seitz
Editor: Frank Sullivan

Patsy	Virginia Weidler
Tommy Wilks	Gene Reynolds
Luther Marvin	Guy Kibbee
Jim Creighton	Ian Hunter
Mrs. Perkins	Elizabeth Patterson
Edwards (Valct)	Reginald Owen
"Red" Wilks	Henry Hull
Ellen Creighton	Lois Wilson

Mellow and unsophisticated comedy drama of the early Nineties relating with blandly unsubtle strokes the misfortunes of an orphan who is a "jinx" to all who adopt her but whose simple goodness and belief in God effect the reform of the town drunkard and (infinitely more difficult) the town millionaire. (Adults & Young People)

(Running time, 77 minutes)

Bad Little Angel is a period piece of the sort which accepts without question the mores and the values, in this instance naive and simple, of the time it depicts and plays them straight. Everybody in **Bad Little Angel** follows the earnest and straightforward example set by little Miss Weidler.

Pig-tailed Patsy is an orphan living happily enough with elderly, weak Mrs. Perkins when the head of the orphanage asks Mrs. Perkins to surrender the girl to the institution. Mrs. Perkins refuses, but dies shortly afterward and Patsy goes to the home. She soon escapes from the institution with her pet dog and after consulting her Bible — which advises fleeing to Egypt — she decides to settle down in the town of Egypt in New Jersey. Here she is given a home by the editor of the local paper and sure enough the "jinx" she confers upon people who harbor her works again and he is fired for an editorial which offends the owner of a local paint factory. Patsy goes to the home of that plutocrat and upbraids him. Her upbraiding has an immediate effect when at the moment she is quoting a wrathful passage from the Bible the town is rocked by an explosion in the paint factory. After helping to rescue the editor from the flames (he's chief of the volunteer fire department) Patsy runs away again but is brought back to become the daughter of the now thoroughly chastened millionaire.

Even with less subtle and less exacting material at her disposal Virginia Weidler manages a performance whose personableness and freshness are reminiscent of her role in **The Women.** You believe in all of the high-sounding business of reform and clean living at times so preposterously presented here simply because you want to go on believing in Miss Weidler. Gene Reynolds plays the other juvenile lead with a nicely restrained performance. Henry Hull has a good character part as the town drunkard and crack printer. Guy Kibbee blusters effectively as the hard-hearted millionaire and Ian Hunter is effective and credible as the newspaper editor. Taken in the right spirit, **Bad Little Angel** is a pleasant film whose sincerity and simplicity make its melodramatic and slightly ridiculous events both palatable and real.

BEWARE SPOOKS:

Produced by Robert Sparks for Columbia

Director: Edward Sedgwick
Screenplay: Richard Flournoy, Albert Duffy, Brian Marlow
Photography: Allen G. Seigler

Roy Gifford	Joe E. Brown
Betty Lou Winters	Mary Carlisle
Commissioner Lewis	Clarence Kolb
Slick Eastman	Marc Lawrence
Nick Bruno	Don Beddoe
Danny Emmett	George J. Lewis

Outrageously slapstick comedy in which Joe E. Brown plays a dumb cop who gets fired for his stupidity in aiding criminals to escape; on a belated honeymoon at Coney Island he comes to grips with a public enemy in a "spook house." (Adults & Young People)

(Running time, 63 minutes)

Beware Spooks is a slight story filled to the brim with action-gags nicely fitted to Joe E. Brown's oral cavity and his particular brand of humor. Officer Roy Gifford becomes one of New York's "Finest" more on the strength of his father's reputation than any merit of his own. He is so dumb that he is constantly letting prisoners escape the law's long, rubbery arm. He is moved from precinct to precinct, and finally fired. To forget all his troubles the now ex-copper takes his bride to Coney Island for a belated honeymoon. There he discovers a crook for whom the whole force has been looking. Leaving Betty Lou on guard, he goes for help. On his return both his wife and the crook have vanished. This leads to a merry chase which winds up in an everything-but-the-kitchen-sink finale with Gifford and the notorious Slick Eastman coming to blows in a "spook house" which features funny mirrors and sliding staircases. Gifford gets his man and is reinstated.

Joe E. Brown works manfully over the material given him. Mary Carlisle is pretty and pleasant enough as his helpmate. Clarence Kolb is good as the irascible police lieutenant and Marc Lawrence plays the public enemy with befitting menace. **Beware Spooks** gets off to an uncomfortably slow start but after a while picks up speed to become fast and furious — and occasionally funny.

THAT'S RIGHT — YOU'RE WRONG:

Produced by David Butler for RKO-Radio

Director: David Butler
Screenplay: William Conselman, James V. Kern
Story: David Butler, William Conselman
Photography: Russell Metty

Kay	Kay Kyser
Stacey Delmore	Adolphe Menjou
Grandma	May Robson
Sandra Sand	Lucille Ball
Chuck Deems	Dennis O'Keefe
Tom Village	Edward Everett Horton
Mal Stamp	Roscoe Karns
J. D. Forbes	Moroni Olsen
Dwight Cook	Hobart Cavanaugh
Ginny	Ginny Simms
Harry	Harry Babbitt
Sully	Sully Mason
Ish	Ish Kabibble

Tuneful, laugh-filled musical based on the "College of Musical Knowledge" radio program and featuring prexy Kyser and his swing-serving faculty in a story about themselves and how they came to Hollywood to make a picture and didn't make one after all; a mad and lively satire on the film capitol and a "natural" for Kyser fans. (Adults & Young People)

(Running time, 90 minutes)

That's Right, You're Wrong utilizes with brisk dexterity a new slant for a film about show business. All the faded sequences of saving the show by last minute heroics are neatly avoided by presenting Kay Kyser as himself rather than as a hero in a story about somebody else. It's a neat idea for avoiding the difficulties that might have been poised by Kay's histrionic limitations; it gives him a handsome chance to indulge in generous doses of the considerable Kyser personality.

Four Star Studios are in desperate need of a box office spurt and Stacey Delmore has been put in charge of producing a movie starring a Kay Kyser who's been attracting some attention with a program called "The College of Musical Knowledge." Kay doesn't want to go to Hollywood to make a picture but his band thinks it would be a great idea. They go to Hollywood. Unfortunately for the studio, the story concocted by its whiz writing team doesn't fit Kay at all. So the producer tries to get Kay to withdraw his contract and almost succeeds in his wiles, but Kay takes a screen test and makes a mess of it. Finally Delmore, in colossal despair, buys the boys off and they go back to radio work. The film ends with a complete Kyser program with all the production details revealed. Kay and the band get a new film offer which they accept, hoping this time to make a picture.

The Kyser radio program sequence, featuring the Kyser orchestra and its famed soloists and cut-ups is of course the main attraction of **That's Right, You're Wrong.** The musical numbers are both swingable and singable, as the orchestra proves, especially "Chatterbox." While Kyser and his band are called upon merely to play themselves the details of the slender story are in such capable hands as those of Adolphe Menjou, Edward Everett Horton, and May Robson. Lucille Ball is an eye-filler as the glamour girl bait for Kay. You don't have to be a Kyser fan to enjoy **That's Right, You're Wrong** but it helps.

THE HONEYMOON'S OVER:

Produced by Sol M. Wurtzel for 20th Century-Fox

Director: Eugene Forde
Screenplay: Hamilton MacFadden, Clay Adams, Leonard Hoffman

Donald	Stuart Erwin
Betty	Marjorie Weaver
Pat	Patric Knowles
Walker	Russell Hicks
Donroy	Jack Carson
Butterfield	Hobart Cavanaugh
Peggy	June Gale
Colonel Shelby	E. E. Clive

Amiable domestic comedy in which the young newly-weds, trying to keep up with the country club set, run into debt and both have to pitch in to work to achieve a happy ending. (Adults & Young People)

(Running time, 69 minutes)

Donald and Betty, happily in love and hopefully just married, can not resist the flattery and persuasive tactics of the sponging country clubites and are soon pushed into debt. Then Betty gets in an automobile accident and poor Donald is more desperately than ever in need of cash. He "borrows" some from the office in which he works — and as a result loses his job and is faced with real trouble unless he pays up soon. The honeymoon is over and both of them, Donald and Betty, begin the serious business of straightening out their lives. She makes a deal with the discoverer of a bath salt that has magical reducing qualities and with the formula they battle their way back to success. He regains his job — and a promotion — and the moral has been neatly turned that young couples should live within their means.

Stuart Erwin simply and appropriately continues to be himself as husband Donald, the unsophisticated but well-meaning groom. Marjorie Weaver is a charmingly capable bride, a liability in running up debts but a genuine asset when the struggle for payment begins. Patric Knowles and E. E. Clive lead the spongers with knowing performances and Russell Hicks is a smoothly efficient boss. It's a simple and unpretentious tale about people who might be met in many neighborhoods, directly and competently presented on a modest budget.

"NINOTCHKA"

NINOTCHKA:

Produced by Ernst Lubitsch for MGM
Director: Ernst Lubitsch
Screenplay: Charles Brackett, Billy Wilder, Walter Reisch
Story: Melchior Lengyel
Music Score: Werner R. Heymann
Photography: William Daniels
Editor: Gene Ruggiero

Ninotchka	Greta Garbo
Leon	Melvyn Douglas
Swana	Ina Claire
Razinin	Bela Lugosi
Iranoff	Sig Rumann
Buljanoff	Felix Bressart
Kopalski	Alexander Granach
Rakonin	Gregory Gaye
Hotel Manager	Rolfe Sedan
Mercier	Edwin Maxwell
Gaston	Richard Carle

A delightful and delicious screen comedy wisely and wittily written, deftly directed by Lubitsch at his best and brilliantly played by a fine cast dominated by the beauty and genius of Greta Garbo; the good-naturedly satiric tale of a feminine Soviet emissary who comes to Paris in springtime on a jewel-selling mission and is won away from the party line by a debonair Parisian playboy. (Adults)

(Running time, 110 minutes)

"Garbo laughs" proclaims the publicity with rare precision and the occasion is one for cheers. Not since some of her very early Swedish films has she essayed comedy; but after **Ninotchka** it is difficult to believe that she has not been perfecting her comic skill through years of expert experience. Any lingering doubts that Greto Garbo is the supreme personality of the contemporary screen are here dispelled. Her comedy has depth and understanding and subtle shading, is at once joyous and haunting, hilarious and human. Once again her inexplainable genius makes her every move and mood seem inevitable and right. Even in the few brief moments which are strained and slightly out of key, it is obvious that the script and not the actress is at fault. She is brilliantly aided by director Ernst Lubitsch, whose famous "touch" is always apparent, and by a supporting cast headed by such independent individuals as Melvyn Douglas and Ina Claire. But she is always beyond them, filling the film with her presence, giving it high humor and richness and moments of moving intensity.

As usual, the Russian harvest is threatened and outside supplies are needed. Three delegates from the Soviet Board of Trade depart for Paris to sell the appropriated jewels of the Grand Duchess Swana. A fellow exile tips off the Grand Duchess and she sends her resourceful French boy friend, Leon, to stop the sale. With a court injunction, questioning the ownership of the jewels, he delays the transaction and then shows the three comrades such a grand Parisian time that they are willing to wait around forever. But Comrade Ninotchka, a serious young lady who permits no nonsense to divert her from party duties, also comes from Moscow to check on their activities and fight the case in court. When she and Leon meet under romantic circumstances, he, not knowing who she is, promptly falls in love. She soberly admits a biological attraction but, upon finding out who he is, refuses to see him again. The three comrades, not wanting to return to Russia, plead with Leon to make her stay. He wangles a luncheon date and starts to teach her to laugh. As her interest in him and in capitalistic luxuries increases, her interest in her mission decreases and by the time they reach a night club she is very gay and most charming. But the Grand Duchess gets hold of the jewels and proposes a bargain: she will sign away any legal rights to them if Ninotchka will leave immediately for Moscow. Duty triumphs and Ninotchka departs. The Grand Duchess, however, has lost her Leon. All she can do is prevent him from getting a passport to follow Ninotchka to Russia. But Leon is still a resourceful fellow. The three comrades, on the strength of the Paris deal, are sent to Constantinople to sell furs. Once again they are delayed. Once again Ninotchka is dispatched to discover the trouble. And the trouble is Leon, who has set up the three in a Russian restaurant and proposes to do the same for every Soviet mission unless Ninotchka will remain and marry him. The combination of romance and danger to her country is too much. Ninotchka stays.

There is little real substance to that tale. But that is unimportant. What is important is that it has been filled out with hilarious incident and has been treated with the sophistication of fine farce. Whether indulging in straight-faced clowning, in typsy hilarity, in verbal duels with the Grand Duchess, in swift touches of drama of gay romance, Greta Garbo lifts the entire film to heights of humor and loveliness. Melvyn Douglas performs with easy assurance and ingratiating persuasion. The three comrades, Sig Rumann, Alexander Granach and Felix Bressart, are given prominent play and are strong entertainment assets. Ina Claire is a grand Grand Duchess, supplying sparkle and zest. Director Lubitsch has extracted the maximum in amusement from the material, building fleeting ideas into truly comic incidents. The physical production is, of course, of high quality. It's a richly satisfying satirical comedy.

SMASHING THE MONEY RING:

Produced by First National, distributed by Warner Brothers
Director: Terry Morse
Screenplay: Anthony Coldewey, Raymond Schrock
Photography: James Van Trees
Art Director: Charles Novi
Editor: Frank Magee

Lt. 'Brass' Bancroft	Ronald Reagan
Peggy	Margot Stevenson
Gabby	Eddie Foy, Jr.
Dice Matthews	Joe Downing
Parker	Charles D. Brown
Danny	Elliott Sullivan
Saxby	Joe King
Kilrane	Charles Wilson
Warden Denby	William Davidson
Night Captain	John Hamilton
Pop	Sidney Bracy
Prison Runner	Jack Wise
Night Guard	Jack Mower
Joe	Don Turner

Routine prison melodrama featuring the "T-Men" who break up a counterfeiting press operating merrily in (of all places) a prison; the time-honored prison clichés are dispiritedly revived including the

sleuth, who becomes a prisoner gag and the inevitable "break". (Adults & Young People)

(Running time, 56 minutes)

Sufficiently grim and message-conscious though it is, **Smashing The Money Ring** does not achieve more than an extremely matter-of-fact expose of the life behind grey walls. The T-Men have reason to believe that a gigantic counterfeiting ring is operating under the very nose of the law, in a state prison, as a matter of fact. The prison's presses print the stuff and a ring of crooked guards peddle the crisp green paper to the outside world. Lieutenant "Brass" Brancroft, secret service operative, gets himself sent to the prison with the warden's connivance. He assumes a sufficiently "tough" attitude to recommend him to the money ring and soon becomes a buddy of the gang's king pin,, one Dice Matthews. Bancroft and his assistant Gabby need all the resource and nimble wits at their command to keep abreast of all the violence and the wave of murders which follow. An exciting chase at the close neatly implements the law's inevitable and sufficiently bloody triumph.

The cast of **Smashing The Money Ring** is surprisingly listless in the face of all the available rough and tumble. Eddie Foy, Jr. manages to inject some life and humor into the proceedings. Ronald Reagon, however, sternly holds to a dead-pan interpetation of his role of the super-sleuth. Margot Stevenson is cast as the daughter of a reformed convict who is killed by his ex-pals, but she isn't even given the tribute of a closing clinch with the hero. Direction and photography are about on a level with the story. In a word, **Smashin The Money Ring** is only mildly exciting and a pale reflection of the Warner Brothers' stirring earlier researches in underworld lore.

THE ESCAPE:

Produced by Sol. M. Wurtzel for
20th Century-Fox

Director: Ricardo Cortez
Screenplay: Robert Ellis,
Helen Logan
Photography: Edward Cronjager
Music: Samuel Kaylin
Editor: Fred Allen

Eddie Farrell	Kane Richmond
Juli Peronni	Amanda Duff
Annie Qualen	June Gale
Louie Peronni	Edward Norris
Guiseppi Peronni	Henry Armetta
Dr. Shumaker	Frank Reicher
Willie Rogers	Scotty Beckett
Aunt Mamie Qualen	Leona Roberts
Tommy Rogers	Rex Downing
Jim Rogers	Jimmy Butler
Swat	Roger McGee
David Clifford	Richard Lane
Chet Warren	Jack Carson
Pete	Matt McHugh
Helen Gardner	Helen Ericson

Thematic melodrama ably exploiting the flashback technique which depicts the influences of the tenement district upon one lad who grew up to be a gangster and one who became a policeman; an improbable plot brings out the soft spot in the heart of an otherwise completely depraved criminal. (Adults & Young People)

(Running time, 58 minutes)

A reporter's curiosity concerning the details of the rescue of a kidnaped child and the death of a gunman in effecting the rescue calls forth the complete story from kindly Dr. Schumaker to whom the persons connected with the tragic tale are intimately known. As the physician tells the yarn its sequences are unfolded in flashback. The story of the tenement district with its mingled influences for good and evil forms the moral and atmospheric framework for the whole. Louis Peronni is the misguided son of a kindly Italian father. His erratic life lands him behind the bars at length after he has been secretly married to Annie Qualen. Their child, born while Louis is in prison, is adopted by the district attorney and his wife. Later the gang of which Louis is a member kidnaps the child. When Louis, now released from prison, learns of the child's identity he plots against the gang. With the aid of Patrolman Farrell, who is in love with the gangster's sister, the rescue is effected but at the price of Louis' life.

In its delineation of tenement existence and especially in its portrayal of the kindly Peronni clan headed by Henry Armetta as the father, the film is most effective and human. The direction of Ricardo Cortez is canny and well adapted to the limitations of the material at his disposal. By dint of its very honesty and earnestness **The Escape** manages to reach a level of attainment not at all implicit in its melodramatic and slightly too morally tailored story.

LITTLE ACCIDENT:

Produced by Charles Lamont for
Universal

Director: Charles Lamont
Screenplay: Paul Yawitz
Play: Floyd Dellm, Thomas Mitchell
Photography: Milton Krasner
Editor: Frank Goss

Herbert Pearson	Hugh Herbert
Sandy	Baby Sandy
Alice Pearson	Florence Rice
Perry Allerton	Richard Carlson
Joan Huston	Joy Hodges
Paper-hanger	Edgar Kennedy
Professor	Etienne Girardot
Tabby Morgan	Ernest Truex
Matisse	Fritz Feld
Peggy	Peggy Moran
Anne	Anne Gwynne
Mary	Frances Robinson
Jeff Collins	Charles D. Brown

Heart-warming and occasionally hilarious domestic comedy dominated and enlivened by the presence of Baby Sandy, who saves a newspaper columnist's job and provides herself with a couple of nice young parents just by dint of being her own sweet self. (Adults & Young People)

(Running time, 65 minutes)

The screen's youngest male impersonator turns to a feminine role in **Little Accident** and indulges further in wholesale scene - and - picture - larceny. Herbert Pearson is just about to lose his job on "The Evening Express" because his "baby care" column (he is known to his readers as "Mrs. Teedsley") has lost all reader-interest. At that point her ne'er-do-well father leaves Baby Sandy on "Mrs. Teedsley's" desk. The boss thinks that it's Pearson's granddaughter and before the columnist has a chance to object decides to enter the moppet in a baby contest with the idea of bolstering the column's circulation. Pearson's daughter and her boy friend pose as the baby's parents and the pictures of the pair appearing in the paper cause plenty of conniptions in the boy friend's family. A society girl who is in love with the boy friend is furious and attempts to show that the child's real father is Tabby Morgan. The ensuing gag complications have Baby Sandy on the verge of being thrown in with the clothes in a hotel laundry but all ends well with Baby happily attending the marriage of her foster parents.

Baby Sandy is the main attraction of **Little Accident;** the plot has been built around her diminutive figure; indeed there isn't a thing in the rather rambling and episodic story that a mere child cannot understand. Hugh Herbert is responsible for a good many of the laughs and for holding the story together. Edgar Kennedy walks on the scene with a slapstick sequuence as a comedy paper-hanger and the minute cluck-clucking Etienne Girardot has another neat comedy bit. Florence Rice and Richard Carlson acceptably provide the romantic interest and Ernest Truex appears briefly for the climax. Baby Sandy's winsome antics and frequent laugh-provoking sequences provide enjoyment in an unpretentious and wholesome way.

DANGER FLIGHT:

Produced by Paul Malvern for
Monogram

Director: Howard Bretherton
Screenplay: Byron Morgan, Edwin C. Parsons (Based on "Tailspin Tommy" cartoon strip by
Hal Forrest)
Photography: Fred Jackman, Jr.
Editor: Edward Schroeder

Tailspin Tommy	John Trent
Betty Lou	Marjorie Reynolds
Skeeter	Milburn Stone
Paul Smith	Jason Robards
Whitey	Tommy Baker
Duke	Dennis Moore
Dawson	Julius Tannen
Williams	Edwin Parker
Brown	Joe Bernard
Johnny	Harry Harvey, Jr.
Cap	Walter Wills

A Tailspin Tommy melodrama with pace and story grooved to meet juvenile approval; Tommy flies a payroll to a lumber camp and is tricked into landing and facing a hold-up, but his young friend Whitey sets the signal that effects the rescue. (Adults & Young People)

(Running time, 61 minutes)

All the youngsters around the Three Point airport are friends of Tailspin Tommy and they are all members of his club of Air Scouts. Tommy is particularly interested in a tough little kid called Whitey, whose only living relative, a brother, is a henchman of a local gangster. Tommy signs a contract to fly a payroll to a lumber camp, and one night he takes off in a storm. His plane crashes and Tommy is lost. Although his fellow pilots are out looking for him, it is Whitey who finds Tommy and Whitey's model airplane is the signal which brings help. Later this same signal is used to make Tommy land right in the middle of a trap. Tommy suspects Whitey at first, but learns that he was forced to set the signal. The two are held, but they manage to summon help and hold off the gang until Skeeter and the police arrive by plane.

Danger Flight is the fourth and final number of the current Tailspin Tommy series. Like its predecessors it has been faithful to the spirit of derring-do of the comic cartoon original. John Trent invests the chief role with improved histrionics. Tommie Baker is particularly good as Whitey, at first a scoffer at the "kid stuff" of flying model airplanes, but later an enthusiastic devotee of the sport. The supporting cast does an efficient job of piecing out the action and dialogue required as a background for the true heroes of the film, the airplanes, real and model.

WE ARE NOT ALONE:

Produced by Henry Blanke for Warner Brothers

Director: Edmund Goulding
Screenplay: James Hilton, Milton Krims
Novel: James Hilton
Photography: Tony Gaudio
Editor: Warren Low
Music: Max Steiner

Dr. David Newcome	Paul Muni
Leni	Jane Bryan
Jessica	Flora Robson
Gerald	Raymond Severn
Susan	Una O'Connor
Dawson	Henry Daniell
Major Millman	Montagu Love
Sir William Clintock	James Stephenson
Sir Guy Lockhead	Stanley Logan
Judge	Cecil Kellaway
Archdeacon	Alan Napier
Archdeacon's Wife	Ely Malyon
Tommy Baker	Douglas Scott
Dr. Stacey	Crauford Kent
Mrs. Patterson	May Beatty
Mr. Jones	Billy Bevan

A little malicious gossip, some circumstantial evidence, and a zealous prosecutor—these are the trifles from which a terrifyingly plausible tragedy is fashioned in which two innocent people are done to death without any really wicked intent on the part of anyone. The characters step onto the screen straight from the pages of James Hilton's moving and profoundly disturbing book, the very spirit and essence of which have been captured by Director Edmund Goulding and a notable group of players. To Max Steiner goes the credit for a musical score that is an outstanding contribution to the poignantly dramatic quality of the film. His skillful use of Haydn's Symphony No. 6 in G Major, dwelling upon the "surprise" movement, is tremendously effective. This lighthearted composition was written in genial mood. Mr. Steiner has used it sometimes to point a heartbreaking contrast, and sometimes has made it march in step with an accelerated action that gathers force as it progresses and subtly suggests the onrush of impending doom.

Paul Muni "WE ARE NOT ALONE"

Dr. David Newcome is, in 1914, a kindly, dreamy and impractical physician practicing in the little cathedral town of Calderbury. He brings tolerance and understanding to bear upon the problem presented by a neurotic and emotionally unstable wife and a delicate, over-imaginative young son. The high-strung child is driven into paroxysms bordering on hysteria by the harsh discipline of his mother until a young Austrian girl is taken into the family as governess. Under her loving care the little fellow begins to develop normally. Then neighborhood gossips learn that the young governness, Leni Kraft, formerly worked in the theatre, that pain, loneliness and despair once drove her to attempt her own life, that Dr. Newcome treated her at the time, and that he was aware of these details of her history when he permitted her to take charge of his son. The worst possible construction is put upon his interest in the girl. His wife's jealousy is aroused, and she tries to turn Leni adrift without a reference just as England declares war on Germany and Leni is further jeopardized by the fact that she is an enemy alien. The doctor attempts to smuggle her out of the country, and the two are arrested as he is trying to put her aboard a train that will carry her to safety because Mrs. Newcome has suddenly and inexplicably been poisoned in their absence. Their presence at the railway depot is assumed to be a joint attempt to flee the scene of a crime, and the real cause of Mrs. Newcome's death is revealed only to the audience. Sentenced to be hanged, they are permitted one last meeting. "We are not alone," says Dr. David Newcome, "in suffering injustice."

Leni and the "little doctor" are gentle people, bewildered by the monstrous injustice of which they are the victims and defenseless against the savagery of a community aflame with wartime hates and fears. Paul Muni and Jane Bryan are splendid in their respective roles, Una O'Connor is unforgettable as Susan, and Flora Robson portrays the bleak and uncompromising Jessica Newcome with rare skill. With the aid of an exceptional supporting cast, they make **We Are Not Alone** one of the most engrossing and thought-provoking of the year's film offerings.

CALL A MESSENGER:

Produced by Ken Goldsmith for Universal

Director: Arthur Lubin
Screenplay: Arthur T. Horman
Photography: Elwood Bredell

Jimmy Hogan	Billy Halop
"Pig"	Huntz Hall
Kirk Graham	Robert Armstrong
Marge Hogan	Mary Carlisle
Frances O'Neill	Anne Nagel
Ed Hogan	Victor Jory
"Chuck" Walsh	Larry Crabbe
"Baldy"	El Brendel
Bob Pritchard	Jimmy Butler
"Big Lip"	George Offerman, Jr.
and	
The "Little Tough Guys"	
"Murph"	Hally Chester
"Trouble"	William Benedict
"Yap"	David Gorcey
"Sailor"	Harris Berger

Melodrama with comedy trimmings in which two of the Dead End Kids and four of the Little Tough Guys become messenger boys and thwart a gangster's hold-up attempt. (Adults & Young People)

(Running time, 64 minutes)

A successful merger of Billy Halop and Huntz Hall of **Dead End** fame with four of the "Little Tough Guys" of almost equal fame is the salient achievement of **Call A Messenger.** Jimmy Hogan, a tough kid of the streets, has been caught attempting the burglary of a Postal Union office. At the request of the company's district manager he is given the choice between reform school and a job as a messenger boy. Jimmy chooses the latter and goes to work for pretty office manager Frances O'Neill. He gets the whole gang to work with him and all fight their way through the neighborhood hell-bent on delivering telegrams. Jimmy has reformed so completely that he succeeds in breaking up a romance between his older sister and a local yegg. When Jimmy's big brother Ed gets out of jail, the lad high-pressures him into staying straight. The sister's rejected suitor decides to have revenge on Jimmy by staging a holdup of the station while Jimmy is in charge. Ed is shot down protecting Jimmy and Jimmy and his pals pursue the escaping gangsters and fix everything up by dint of a rousing finish fight.

Messrs. Halop and Hall of the "Kids" turn in very capable performances in what must now be old stuff to them; the latter is particularly good in his humorous byplay. Good supporting performances are contributed by Robert Armstrong, Mary Carlisle and Anne Nagel. El Brendel has a tedious bit as a middle-aged messenger "boy." Especially in its street-fight moments when the lads forget that they are reformed little gentlemen and revert to their former selves, **Call A Messenger** is vigorous and amusing.

TOWER OF LONDON:

Produced by Rowland V. Lee for Universal

Director: Rowland V. Lee
Screenplay: Robert N. Lee
Photography: George Robinson
Art Director: Jack Otterson
Editor: Ed Curtiss

Richard III	Basil Rathbone
Mord	Boris Karloff
Elysabeth	Barbara O'Neil
Edward IV	Ian Hunter
Clarence	Vincent Price
Lady Alice Barton	Nan Grey
John Wyatt	John Sutton
Hastings	Leo G. Carroll
Henry VI	Miles Mander
Beacon	Lionel Belmore
Anne Neville	Rose Hobart
Henry Tudor	Ralph Forbes
Isobel	Frances Robinson
Tom Clink	Ernest Cossart
Prince of Wales	G. P. Huntley
DeVere	John Rodion
Prince Edward	Ronald Sinclair
Prince Richard	John Herbert-Bond
	Donnie Dunagan

Colorful historical melodrama of blood and intrigue as Richard, Duke of Gloucester, hacks his way through slaughter to England's throne; the "Tower" is the grim setting of the rack and the headsman's block—and plain and assorted royal villainy. (Adults)

(Running time, 92 minutes)

London's majestic Tower occupies something of a central place in certain centuries in England's history. It was the temporary lodging of certain prominent "guests" of her kings, serving as a sort of royal hostelry with especial frequency in the reins of the Plantagenets and the Tudors. It is notoriously connected with the murderous goings-on of the last of the Plantagenets, Richard III, and unforgetably identified with the little murdered princes. In **The Tower of London** this famous pile of masonry takes on a brooding, powerful personality.

There are five persons between Glouscester and the throne; so much that worse for them. Death removes all five, assisted in all cases save one by Richard's prompting. The Duke has the unswerving loyalty of one Mord, his smooth-skulled axemen, who carries out the murders hatched in his master's nimble brain. After Henry VI and his heir are dispatched, there is a breathing spell while Edward IV, Richard's older brother, occupies the throne. Edward dies a natural death and is succeeded by his young son with uncle Richard as Protector. While the royal treasure is being hidden from Richard to be an aid to the exiled Tudors, Richard strikes at last for the throne by killing the young king and his brother. By intigue and murder he manages to retain his crown until the fateful day at Bosworth where he is killed and succeeded by the first of the Tudors. Through all this welter of royal blood there is the slender love story of John Wyatt and Lady Alice Barton whose romance is almost destroyed by the indiscriminate Richard in his zeal for rolling heads.

The atmosphere and story of **The Tower Of London** combine neatly for smooth villainy of Basil Rathbone's best manner. Rathbone plays Richard to the hilt, literally as well as figuratively, it might be said, and yet achieves through his intensity a sort of honesty in the portrayal. Boris Karloff is sufficiently hideous as to make-up and satisfactorily repelling in his activities of the chopping block. The supporting cast is especially fine, with brilliant characterizations by Ian Hunter and Vincent Price. The battle scenes of Tewekesbury and Bosworth are lavish and spectacular. What with its frequent trips to the torture chamber or the block (or to the wine cellar in the case of the Duke of Clarence who is drowned in a butt of wine) **The Tower Of London** offers itself for consideration as a super-thriller based upon historical fact rather than a serious study in the psychology of the Plantagenets. As such it achieves a satisfying success.

JEEPERS CREEPERS:

Produced by Armand Schaefer for Republic

Director: Frank MacDonald
Screenplay: Dorrell & Stuart McGowan
Photography: Ernest Miller
Editor: Ernest Nims

Abner	Leon Weaver
Cicero	Frank Weaver
Elviry	Elviry
Roy	Roy Rogers
Connie	Maris Wrixon
Skeeter	Billy Lee
Grandpa	Lucien Littlefield
M. K. Durant	Thurston Hall
Violey	Loretta Weaver
Peabody	John Arthur

Hillbilly comedy melodrama featuring the Weaver family and their mountain music, Roy Rogers as the romantic lead, and a plot which calls for the foiling of a rich and stubborn capitalist who discovers a coal vein and for his conversion to the Golden Rule. (Adults & Young People)

(Running time, 69 minutes)

Pineville is an excessively law-abiding community; its customs are firmly established on an observance of the Golden Rule as interpreted by the town's benevolent despot Abner who is mayor and justice of the peace and acting deacon of the church. Sharply contrasting with the native element are the Durant family, owners of a nearby mine, and the mining community. When Durant accidentally finds a coal vein on Weaver land while working out a labor sentence imposed by Abner, he plots to wrest the land from the owners. Meanwhile Roy, the sheriff, has fallen in love with Durant's daughter Connie. To get the town away from the land while his men begin digging operations, Durant throws a huge party to which all of Pineville is invited and at which the villagers provide their own entertainment — and the picture's chief entertainment — by their hillbilly music. In the trouble which develops from Durant's trick, the mine owner is trapped in a forest fire started by disgruntled miners. Durant is humbled and gets religion. The practical result for the village is that he drops his plan of mining the coal on Abner's land.

Leon Weaver is outstanding as Pineville's leading citizen, a role which he invests with kindliness and genuine humor. Elviry is funny as the gaunt spinsterish female with musical talents of a slightly startling order. Roy Rogers doesn't have much to do except to ride a horse and sing. He does both well. One of his songs, incidentally, is the "Jeepers Creepers" of recent memory. It's a tuneful and laugh-provoking addition to the hillbilly department.

A DAY AT THE CIRCUS:

Produced by Mervyn LeRoy for MGM

Director: Edward Buzzell
Screenplay: Irving Brecher
Music & Lyrics: Harold Arlen, E. Y. Harburg
Photography: Leonard M. Smith
Music Director: Franz Waxman
Editor: William H. Terhune

Attorney Loophole	Groucho Marx
Antonio	Chico Marx
"Punchy"	Harpo Marx
Jeff Wilson	Kenny Baker
Julie Randall	Florence Rice
Peerless Pauline	Eve Arden
Mrs. Dukesbury	Margaret Dumont
Goliath	Nat Pendleton
Jardinet	Fritz Feld
John Carter	James Burke
Little Professor Atom	Jerry Marenghi
Whitcomb	Barnett Parker

Gag-riddled side-splitter with music, featuring the mad Marx trio, the voice of Kenny Baker, and a circus menagerie, all engaged in saving a circus from falling into a Strong Man's clutches and ending with a one-day performance on the lawn of a fashionable estate in staid Newport. (Adults & Young People)

(Running time, 85 minutes)

Like Christmas the Marx brothers come but once a year. Their 1939 offering is as choice a bit of gag-lines plus gag-situations plus music as the cinematic year has afforded. There are a few not too hilarious moments but on the whole this Marxist overthrow of the circus world compares favorably with their all-time high, their invasion of the opera.

Antonio and "Punchy" are extremely minor employees of "Wilson's Wonder Circus" run by the socially prominent Jeff Wilson to the lorgnetted horror of his considerably miffed aunt, Mrs. Suzanna Dukesbury. Although his aunt threatens to disinherit him, Jeff blithely proceeds with his modernization of the circus by adding dance and musical routines. Jeff's interest in the circus is heightened by his interest in the big top's prettiest performer, star equestrienne Julie Randall. He borrows ten thousand dollars from Goliath, the Strong Man and half owner of the show, in order to finance the streamlining improvements. Goliath demands his ten grand back when he hears of the disinheritance. Antonio and "Punchy" call in lawyer Loophole to straighten out the mess. Jeff has the ten thousand but it's been stolen from him and Loophole's job is to recover same. Loophole nearly falls in love with Peerless Pauline, one of the anti-Jeff plotters. After a series of goofy complications Loophole gets the idea of selling the show for a one-day stand to Mrs. Dukesbury but misleading her into thinking (until it's too late to back out) that the show is really a symphony orchestra. And that, in brief outline, is the tender story of how a three-ringed circus found itself on the lawn of a huge estate in Newport.

Harpo Chico Groucho

"A DAY at the CIRCUS"

Each of the madcap three has his trademark with which to stamp every Marx Brothers picture. Groucho's smeary moustache and rapid tempo gags were never more in evidence than they are here. One of his best gags is dancing on the ceiling with the Peerless Pauline. His warbling of the ditty, "Lydia the Tatooed Lady" is a musical gem. Chico one-fingers a piano solo and Harpo plays the instrument many people believe to have been named after him. Margaret Dumont again plays the chesty dowager who must greet insult after insult hurled by Groucho with a stiff and bosomy dignity, no mean feat. Kenny Baker puts over his musical numbers with easygoing tunefulness. Florence Rice is lovely to look upon as the lass that loved a playboy and Nat Pendleton startling to look upon in wig and curly moustache as the show's strong man. Besides various circus folk and the menagerie a colored band and chorus are woven into the musical background. What with its full quota of Marxian antics, its swingable, singable music, and its mad delineation of a day in the life of a circus, the current Marx Brothers offering is a sure-fire tonic of laughs and entertainment.

ON DRESS PARADE:

Produced by Bryan Foy for Warner Brothers

Director: William Clemens
Screenplay: Tom Reed, Charles Balden
Photography: Arthur Todd
Editor: Doug Gould
Art Director: Esdras Hartley

Slip Duncan	Leo Gorcey
Cadet Major Rollins	Billy Halop
Cadet Ronny Morgan	Bobby Jordan
Cadet Johnny Cabot	Huntz Hall
Cadet Georgie Warren	Gabriel Dell
Dutch	Bernard Punsley
Col. Michael Reiker	John Litel
Cadet Lt. Murphy	Frankie Thomas
Mrs. Neeley	Cissie Loftus
Capt. Evans Dover	Selmar Jackson
Father Ryan	Aldrich Bowker
Hathaway	Douglas Meins
Dr. Lewis	William Gould
Col. William Duncan	Don Douglas

The Dead End Kids, cleaned up and in military togs, are put through brisk marching paces and a creaking plot concerning the regeneration of a tough guy who has nearly to break another cadet's neck before he can see the values in clean-cut manhood. (Adults & Young People)

(Running time, 62 minutes)

After having washed their faces as "angels" in a picture whose title detailed that action, the Dead End Kids are now seen in a film which carries the story of their corporately regenerate career a startling step further, to cadetship in "Washington Military Academy," no less.

Colonel William Duncan extracts on his deathbed a promise from a friend to take careof his son "Slip" (the "Spit" of former tough-guy days). "Slip" is finally finegeled into enrollment at W. M. A. where he finds all save one of the kids as cadets. "Slip" is a square peg for W. M. A.'s proffered round hole from the very start; he rebels at all this sissy stuff. His short pugnacious form is a figure of rebellion, and when he learns through an unregenerate pal that he's been tricked into coming to the academy, he decides to leave. He seriously injurs a fellow cadet in his attempt to depart and this Causes Him To Think. Despite the jeers of his mates he decides to stick and plugs to win academic honors. Still the cadets continue their cold shoulder tactics and not until he saves a pal from a raging fire in a summer camp do the boys soften. "Slip," an upstanding young gentleman by this time, wins the chevrons of a cadet major.

The "Kids" seem both uneasy and unreal in their snappy uniforms and something of their individuality has been lost. Their effectiveness as a team has been dimmed in this offering. It's Leo Gorcey's picture throughout and most of the film's mature interest centers around his portrayal of character development. The military school background provides its usual thrills. Besides the reformed guttersnipes who turn in good if slightly mother's boy performances there are able though brief characterizations by Cissie Loftus, John Litel and Frankie Thomas.

On Dress Parade has plenty of punch in its depiction of school routine and the effect of community pressure on a Johnny who is out of step. Youngsters will probably enjoy it thoroughly.

THE CHALLENGE:

Produced by London Film, distributed by United Artists

Producer: Gunther Stapenhorse
Director: Milton Rosmer
Screenplay: Emeric Pressburger
Art Directors: Vincent Korda, Frederick L. Pusey
Photography: Georges Perinal
Editor: E. B. Jarvis

Edward Whymper	Robert Douglas
Rev. Charles Hudson	Frank Birch
Lord Francis Douglas	Geoffrey Wardwell
Hadow	Moran Caplat
Jean-Antoine Carrel	Luis Trenker
His mother	Mary Clare
Favre	Fred Groves
Felicitas, his daughter	Joan Gardner
Giordano	Cyril Smith
Customs officer	Babita Soren
A guide	Hugo Leyner
Seiler	Lloyd Pearson
Mrs. Croz	Babita Soren
Croz	Luis Gerold
Elder Traugwaldr	Max Holzber
Young Taugwaldr	Emeric Albert
A ropemaker	Howard Douglas

Men-against mountains in a melodrama of cliff-scaling rivalry amid awesome Alpine scenery; this English male film depicts the historic topping in 1865 of the Matterhorn by an English-led party, with the mountain scenes beautifully photographed providing the major interest. (Adults & Young People)

(Running time, 69 minutes)

A very simple story serves as the framework for the breath-taking scenes of **The Challenge.** Edward Whymper, a British artists, covets the glory of leading a party of mountain climbers to the hitherto unreached peak of Mont Cervin. He soon makes the friendship of Jean-Antoine Carrel, crack mountain guide. Whymper's group is competing with a group officially sanctioned by the Italian government. National feeling runs high and adds to the suspense of the story. After an arduous climb — which leaves the beholder gasping — the English group reaches the top first. However in the even more arduous descent tragedy mars the achievement. The entire British party, save for Whymper and two guides, is lost when the guide rope gives. Whymper is mobbed when he returns to the village because the villagers believe that he deliberately cut the rope. But his friend Carrel, who had previously been estranged from him, finds the frayed rope end which proves the Englishman's innocence. A very thin romance between Felicitas, daughter of a villainous tavern keeper, and Carrel trickles almost imperceptibly through the mountain footage.

The strong-featured Luis Trenker dominates the rest of the cast with a certain Alpine majesty. His burly presence and racy, clipped speech lend flavor to his fine characterization of the crack guide. Robert Douglas does well by his role of Whymper without quite suggesting all the force and manliness Trenker does. There are forthright performances from Mary Clare as the guide's mother and Fred Groves as the villainous owner of the mountain inn. All performances are subdued and subservient to the massive and impersonal "acting" of the great mountain itself, caught in many moods and poses by splendid photography.

CALLING ALL MARINES:

Produced by Armand Schaefer for Republic

Director: John H. Auer
Screenplay: Earl Felton
Story: Harrison Carter
Photography: Ernest Miller
Editor: Ernest Nims
Music Director: Cy Feuer

Blackie	Donald Barry
Judy	Helen Mack
Snooker	Warren Hymer
Marvin Fox	Robert Kent
Big Joe	Cy Kendall
Murdock	Leon Ames
Col. Vincent	Selmer Jackson
Pat	Janet McLeay
Capt. Chester	Walter McGrail
Gordon	George Chandler
Lefty	Jay Novello
Sergeant Smith	James Flavin

Fast action melodrama making new use of the old plot about the tough guy who joins the Marines for his own purposes and at last acquires the true spirit of the service. (Adults & Young People)

(Running time, 65 minutes)

Blackie Cross, San Francisco gangster ordered by his boss to get certain government plans for sale to foreign agents, misses on his first try and joins the Marines for a second attempt, using the credentials of a shanghaied rookie. His fellow marines have little use for him and he gets into a fight with Sergeant Marvin over Marvin's sister Judy. When Marvin refuses to let the blame fall on Blackie and himself takes a demotion, Blackie is so grateful that he saves Marvin's life at risk of his own. He is cited for heroism and the marines accept him as a comrade. He thereupon decides to reform and return the plans, which are already on their secret route to the gang. But before he can do so, he is tangled in new trouble — the rookie whose place he is taking has appeared — and, misunderstanding Marvin's actions, he permits his good resolutions to crumble. Then the boss gangster has him kidnapped, not to rescue him, but to take him for the proverbial ride for failing again. Pal Snooker, another former gangster who has suffered a change of heart, ambushes the killers and saves Blackie. On the way to the barracks, they come on a forest fire started by the crooks to deep the marines busy while the model torpedo made from the plans is stolen. Blackie radios a warning, reaches the truck carrying the model and blows it up, with it the crooks and the foreign agents, just as the marines arrive. His reward is dismissal of all charges against him, formal reintatement and the heart and hand of heroine Judy.

Donald Barry as the militant but misguided Blackie gives a good performance suggestive of Jimmy Cagney, particularly during the early sequences. Helen Mack is an earnest and conscientious Judy. Warren Hymer plays pal Snooker as a dumb and easy-going gangster whose heart is not really in his criminal career and Robert Kent makes Sergeant Marvin an upstanding, forthright military man. The emphasis is on the influence of service environment and training. The tempo is fast and fists are much in evidence. Action fans will not be disappointed and others will concede an everage program rating.

THE END OF A DAY:

Produced by Regina, distributed by Juno Films, Inc.

Director: Julien Duvivier
Screenplay: Charles Spaak
Photography: Christian Metras
Music: Maurice Jaubert
English Titles: Herman Weinberg, Milton Doushkess

Marny	Victor Francen
St. Clair	Louis Jouvet
Cabrissade	Michael Simon
Jeannette	Madeleine Ozeray
Mme. Chabert	Gabriell Dorziat
Director	Arthur Devere
Mr. Lucien	Arquilliere
Mme. Tusini	Sylvie
Mr. Philemon	Joffre
Mme. Philemon	Mme. Lherbay
Delormel	Jean Coquelin
Mr. Laroche	Pierre Magnier
Deaubonne	Granval
Victor	Jean Ayme
Pierre	Tony Jacquot

Powerful yet sensitive drama, French-made with English titles, of the disillusioned and pathetic old age of a group of actors living together in a home; presenting a choice gallery of "has-beens" vibrant and articulate even at the end of their day. (Adults)

(Running time, 94 minutes)

To a long line of distinguished French films can be added **The End of a Day,** a poignant study of grim old age and of pathetic vanities. Not Robert Browning's "half for which the first was made" but Matthew Arnold's soberer, more honest view of old age is stressed. In an actors' home in France are several former members of the profession for whom the flattery of the footlights is no longer a present reality but only a fading memory. Such a fate is worse than death for a pathological ex-matinee idol like St. Clair. He tries with desperate eagerness to prove to himself that he is still the Don Juan he was in his prime. The great romantic success of his old age comes when he almost persuades a young girl to commit suicide. Then there is Marny, never appreciated by the many but idolized by the few. Most interesting of all is Cabrissade who seeks to preserve his youth by playing pranks yet is haunted by the damning fact that throughout his long professional career he was never more than an understudy. It is a pleasure to observe that there are no banal types wandering about the home in varied postures of declamation; each "guest" at the home is an individual fully and sensitively realized. The home itself has a personality and its difficulties in remaining open are dramatically realized.

The acting in **The End Of a Day** is uniformly excellent. The three given the most opportunity are Louis Jouvet who plays the aging idol, Victor Francen who performs with restraint the part of the embittered Marny, and Michel Simon whose Cabrissade is brilliant and appealing. Julien Duvivier's direction is especially fine. The script is a superb writing job and it has been translated into screen terms most effectively. Although the mood set by the story and the photography in itself provide a incentive to interest, it is in the acting of the principals and their able support that this motion picture a **Stage Door** in reverse and of more thoughtful import, most heavily scores.

SUED FOR LIBEL:

Produced by Cliff Reid for RKO-Radio

Director: Leslie Goodwins
Screenplay: Jerry Cady
Story: Wolfe Kaufman
Photography: Jack MacKenzie
Art Director: Van Nest Polglase
Editor: Desmond Marquette

Steve	Kent Taylor
Maggie	Linda Hayes
Muriel	Lillian Bond
Pomeroy	Morgan Conway
Smiley	Richard Lane
Corbin	Roger Pryor
Hastings	Thurston Hall
Walsh	Emory Parnell
Colonel White	Roy Gordon
Chang Howe	Keye Luke
Judge	Eddie Earl
Dr. Bailer	Jack Arnold
Mrs. Trent	Leona Roberts

Rousing mystery melodrama; a girl reporter's practical joke results in a libel suit which she and her boy friend try to dodge by digging up the plaintiff's past, a procedure complicated by murder and other startling developments.
(Adults & Young People)

(Running time, 65 minutes)

A swift-moving story removes **Sued For Libel** from run of the mill newspaper-background-plus-mystery offerings. Maggie is a reporter with a sense of humor which points to "practical" jokes. As she has been the victim of a trick of Smiley she tells him that the verdict in the trial for murder of broker Pomeroy is guilty when it happens to be just the opposite. Smiley flashes in his story and Steve, Maggie's boy friend, presents a dramatization of the supposed verdict over the airwaves. Naturally, Pomeroy sues for libel. Steve and Maggie realize that their best chance to squelch the suit lies in uncovering something in Pomeroy's past the evidence of which they can use to cause the broker to withdraw his action. The convenient demise of one of Pomeroy's secretaries some years previously does nicely for a starter and the killing of Dr. Bailer while they are on the job of digging into Pomeroy's past adds zest to the search. Then when the suspense is almost unbearable the surprise climax bursts practically in their amazed faces.

A nicely graduated blend of pulse-quickening mystery, good comic relief, romance, and clever sequences of newspaper and broadcasting backgrounds achieve a smooth and well-knit product of the gum-shoe art. The cast is competent and handles most of the business with brisk and workmanlike efficiency. The surprise ending is legitimate and fair and provides the final fillip of mystery appeal for audience sleuths.

PACK UP YOUR TROUBLES:

Produced and distributed by
20th Century-Fox

Director: H. Bruce Humberstone
Screenplay: Louis Breslow,
Owen Francis
Photography: Lucien Andriot
Editor: Nick De Maggio

Collette	Jane Withers
Ritz Brothers	Themselves
Yvonne	Lynn Bari
Hugo Ludwig	Joseph Schildkraut
Sgt. 'Angel Face' Walker	Stanley Fields
Pierre Ferrand	Fritz Leiber
General Von Boech	Lionel Royce
Colonel Giraud	Georges Renavent
Mme. Marchand	Adrienne d'Ambricourt
Adjutant	Leon Ames
Mueller	William Von Brincken
Sentry	Ed Gargan
Kane	Robert Emmett Keane
Colonel Schlager	Henry Victor

Whacky comedy offering a rapidly growing-up Jane Withers and the antics of the Ritz Brothers in a farce about the first World War, climaxing in the descent of the Ritz trio from a balloon into enemy territory where they are mistakenly greeted as heroes. (Adults & Young People)

(Running time, 75 minutes)

The former screen tomboy now grown up to be a very nice and personable young lady, Jane Withers, and the Brothers Ritz (who, in the opinion of many, have yet to grow up) are the alternating centers of attraction of this picture. The story starts with the slap-happy trio out of a job at the beginning of the war because their comedy act is Dutch. The boys enlist with the cavalry, hoping to lead a quiet, well-fed life on this side, but to their dismay they are sent to France as mule skinners. There they meet Collette, American born daughter of a French spy father. There's a lot of espionage activity in which Collette's father is involved, but the main interest concentrates on the misfortunes of the brothers who are doing their comedy act for the local talent and are chased, because they are wearing German uniforms, by French soldiers. They escape in a balloon which comes to earth on German territory where they are greeted as heroes instead of being shot. At length they manage to capture a German general and lead him back to the Allied lines — only to be taken for enemy soldiers themselves.

Miss Withers' contribution to **Pack Up Your Troubles** lies in her wistful portrayal of Collette in a more or less sentimental assignment. She has a song — "Who'll Buy My Flowers — which she puts across prettily. Joseph Schildkraut plays with a deftness it does not deserve the part of Collette's spy father. The Ritz Brothers play themselves with customary ebullience. The gags they contrive from the mere fact of their being nursemaids to a parcel of donkeys are peppy but hardly surprising. Somehow the sight of little Miss Withers dodging enemy shell-fire doesn't seem to belong to the same world inhabited by the carefree three, but those for whom this contrast contains no grimness will enjoy the many lightsome and gag-full moments.

FUGITIVE AT LARGE:

Produced by Larry Darmour for Columbia

Director: Lewis D. Collins
Screenplay: Eric Taylor, Harvey Gates
Story: Eric Taylor
Photography: James S. Brown, Jr.
Song: Hall Johnson
Editor: Dwight Caldwell

Storm	Jack Holt
Farrow	Jack Holt
Patricia	Patricia Ellis
Manning	Stanley Fields
Conway	Guinn (Big Boy) Williams
Curtis	Arthur Hohl
Captain Edwards	Cy Kendall
District Attorney	Jonathan Hale
Carter	Leon Ames
Stevens	Don Douglas
Corrick	Weldon Heyburn
Louie	Ben Welden
Guard	Leon Beaumon

Action melodrama of mistaken identity in which Jack Holt plays a dual role; as a bank robber he dashes around and commits random thuggery; as a construction engineer, railroaded to a chain gang because of his resemblance to the robber, he does some sleuthing and slugging. (Adults & Young People)

(Running time, 63 minutes)

Strong-jawed Jack Holt has double his usual opportunity for virile action in **Fugitive At Large.** The law's proverbially long arm is closing in on bankrobber Tom Farrow. Two of his buddies, however, vacationing at a construction camp, hatch the brilliant idea of getting George Storm, construction engineer who resembles Farrow to an amazing degree, to take the rap for the robber. With Farrow's help they frame Storm with phony orders from a superior and take over an armored car carrying the camp's payroll. The drivers of the car identify Storm as the culprit and Farrow's wife clinches things by declaring that Storm is her husband. Storm is thereupon sentenced to a twenty-year stretch on a chain gang. He soon escapes and sets out to vindicate himself. While gathering evidence about Farrow, he is recaptured. Farrow, not knowing that Storm has been recaptured, takes part in another robbery whereupon Storm is released this time to track down Mrs. Farrow and finally the robber himself in a last-minute whirlwind finish.

Jack Holt offers two rugged portrayals. As gunman Farrow he is grim and strong-jawed; as engineer Storm he is grim and strong-jawed. Patricia Ellis does nicely by her part as Farrow's wife. The minor characterizations of members of the Farrow gang are well handled. Action is the thing, of course, in any Jack Holt offering, and Holt devotees will have no reason to be disappointed with the chases, hand-to-hand fights and general rough stuff, here in full and unblushing quota.

FOREIGN FILMS in the UNITED STATES — NOVEMBER

by Nigel Dennis

Once again a monthly review of the foreign field becomes virtually a selection of French films and it is surprising to see how many reels are still flowing in from France, despite the war. But it should be remembered that sometimes nearly two years elapse between production abroad and release here — due partly to the relatively limited demand for foreign product and partly to American importers who, until recently, were careful not to bring over pictures that might lose them their small but highly critical audience. **Quai des Brumes** (Port of Shadows) and **La Marseillaise**, now making their first appearance in New York, are not new films; the former had reached England nearly a year ago, while the latter began under the auspices of the Blum government.

QUAI DES BRUMES

Quai des Brumes stars Jean Gabin, the darling of France and the most highly paid darling at that. He is also their most typed performer, moving tirelessly thru his countless films with the same unwavering, competent ease; always a joy to watch and to admire for his restraint and superb timing. Director is Marcel Carné, who has been here before with **Bizarre, Bizarre** but hits a new high with **Quai des Brumes.** It arrives loaded down with gold medals and awards and will undoubtedly come close on the heels of **Harvest** in the year's Ten Best.

Its full story is not easy to grasp at first sight since it moves from side to side almost as much as forward. The central figure (Gabin) is a deserter from the French army who flees to Le Havre to make a getaway by ship. On the waterfront his plans become hopelessly tangled with the bunch of derelicts he meets: a trio of gangsters; a young girl (Michele Morgan) whose love-life has caused her perverse old guardian to do away with her men-friends in a convenient cellar; a neurotic artist who sees his own suicide as the most practical way of supplying the deserter with clothes and papers; and various and sundry wharf-rats who pass on and off the screen with a shrug of the shoulders to indicate the futility of existence. Between them these abandoned people, whether the deserter's friends or foes, succeed in blocking his path to freedom.

This picture is worth special study as an example of splendid unity of mood and movement. Director, writer, cameraman and actors have grasped not only the superficial aspects of wharf life but the intent and style of its inhabitants' existence. The camera brings the peasoup fog of the port down around the characters with the finality of prison walls and then passes among them to record them moving in endless circles like trapped animals, some searching for escape and some resigning themselves to what little nourishment they can pick from the floor. The mood remains unchanged despite the variety of scenes — in the lonely scavenger's hut where the deserter finds refuge, among the ships at the wharf, in the old guardian's trinket shop where tinkling glass bells announce the entrances and exits of doomed people. Even the relieving note of the gay port fair and considerable amusing dialog manage to leave an aftertaste of bitterness. If you have not an irremediable aversion to gloom on the screen and don't insist on a climax wreathed in smiles rather than wreaths **Quai des Brumes** should give you a great deal of pleasure and leave many lovely sequences in your mind long after you have seen it. Michele Morgan, one of France's most attractive actresses, is in most of them and is a thoroughly satisfactory opposite to her lover, Jean Gabin.

LA MARSEILLAISE

The creator of **Grand Illusion,** Jean Renoir, has turned his talents to the French Revolution — not the Revolution of **Marie Antoinette** and similar screen luxuries, but the far more real and less spectacular Revolution **of the people.** I say less spectacular because Renoir has not made his revolutionists into either fiends or heroes, nor has he stressed the aspects of pomp and circumstance, uniforms and silken gowns, so loved by the more romantic producers. He has shown us the people of Marseilles as they probably were; enthusiastic and unresplendent, and he has shown why their marching song "La Marseillaise" became the most famous of all French songs. His picture is devoted to the towns and villages of France — to the spirit that sent their half-trained men to back their comrades in Paris against the King and Marie Antoinette; he has no time to waste on Tyrone Powers and the correct kissing of the royal hand, despite the fact that court scenes are an inevitable part of his picture. As in **Grand Illusion** he has made the fullest possible use of the camera, keeping his scenes alive by allowing it to travel in calculated sweeps that relate what has gone before with what is to come. His musical background is the songs of revolutionary France — used cleverly in coordination with the movements and marches of his characters. Just as **Quai des Brumes** reiterates its single mood of despair and attempted escape so does **La Marseillaise** insist on presenting the spirit of the times. (In this respect it is significant that the principal actors, Pierre Renoir and Louis Jouvet, do not play revolutionary parts; the revolutionists are simply—people.) This will be disappointing to those who like their screenplays to be orthodox in substance and development and I can only ask them to see this picture with tolerance and understanding of its originality.

THAT THEY MAY LIVE

The third French picture is not an easy one to digest today. **That They May Live,** directed by Abel Gance, is an open plea for peace, a study of the horrors of war that is almost agonizing to sit through. Made presumably for French consumption it has been banned in France — to show it there today would be like turning the knife in the wound. Its story is simply that of a French soldier of the World War who, aghast at the horrors of modern conflict, becomes obsessed with the idea of raising his fallen comrades from the grave to march in protest against any future use of armed force. Its opening battle scenes are as good as any I have seen on the screen before — realistic, compelling, in a way that is almost unique in war films. Away from the battlefield the vitality of the picture collapses badly; most of its middle reels are broken, halting and distressingly vague. At best it makes no compromise with its audience, refusing to water down reality and heedless of the natural weaknesses of the average stomach. Its star, Victor Francen, acts with splendid dignity and conviction where the script allows; it is no fault of his that the makers of the film have allowed their brain-child to crumble to nothing when the scene of action changes from war to peace.

RASPUTIN and CONFLIT

Harry Baur's latest vehicle **Rasputin** is as much his own as a Laughton picture is Laughton's. His role is almost a double one, since his task is to let you decide for yourself whether the famous Russian wizard was a lady-killer or a miracle-man, or both. (Incidentally this is a good scheme for attracting a curious audience while simultaneously hushing the censor.) His playing results in some spectacular and frequently impressive sequences, all laid around the high spots of a double life and shifting smartly from piety to chorus girls and back again. I wouldn't call it a specially good picture, but it has its moments, and what it lacks in plausibility it makes up for in liveliness and intrigue.

Conflit is appearing as **The Affair Lafont** and brings us back to the more normal French preoccupation with marital mix-ups. It snaps into action like a runner, opening with shots of a young woman dashing upstairs, crying that she is determined to tell "him," while a second young woman at the foot of the stairs calmly produces a revolver from her handbag and brings the runner down with a bang. From there we cut to the district attorney's office and the opening of a preliminary investigation. Under careful probing the lady with the gun tells the whole story of the events that led up to the shooting — events that we are shown in a series of flash-backs. It would spoil the story to explain it: enough that the reasons are not the reasons you would imagine and the eternal triangle is so twisted into circles as to be scarcely recognizable. There is as much dialogue as there are pictures, but it is smooth and subtle. If you like trial scenes, try this one — especially as when the defendants are pretty French girls like Corinne Luchaire and Annie Ducaux we are only too happy to sit back in comfortable security and watch the demon prosecutor twirl his whiskers and give them the works. We know they **must** be innocent, anyway . . .

The MOVIES
. . . and the people who make them

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(Reference to former issues no longer necessary)

TALKING IT OVER

The Mr. Smith who goes to Washington might be you . . . or me . . . or any American who loves his country, reveres its form of government, finds Washington one of the most beautiful and thrilling places in the world, is amazed and often disillusioned by some of the undignified methods and procedures of its legislative bodies but who goes on believing in the dignity of democracy . . .

This, of course, is one of Frank Capra's secrets of success . . . In all his pictures he presents characters and personalities who seem real because they reflect something of one's own . . . experiences which strike a common chord . . . thoughts which express the minds of many better than they could themselves . . .

And if the contention, put forward by a man who is trying to use **Mr. Smith Goes to Washington** as an example of a picture which exhibitors need not show if it were not for block-booking, that the Neely anti-block-booking bill should be pushed through so as to make it possible for exhibitors to reject this picture (as if they would!) "which may offend the sensibilities of the American public" . . . if this contention is true I would contend that a bill should also be put through to prevent the American public from going to Washington, from attending any sessions of the Senate, or any public hearings before any committee thereof . . .

I would make this contention because of the wounding of my own sensibilities and of those of almost every other person I have ever met who has been to Washington . . .

Mr. Smith is part of every one of us . . .

I shall never forget my own disillusionment the first time I attended a session of the Senate . . . that august body which read its newspapers, talked in corners, walked in and out of the chamber, or went to sleep while one of its members was making a speech . . . nor the even greater shock I received last spring when I attended the hearings on the Neely bill before a sub-committee of the Inter-State Commerce Committee . . . When the Chairman was in the chair the proceedings went forward in a thoroughly dignified and fair fashion, but when the vice-chairman, who was the proponent of the bill, occupied the chair (which was most of the time) the hearings deteriorated into nothing more than at attempt to disqualify the witnesses for the opponents of the bill and provided an amazing lesson in discourtesy . . . When Capra's Mr. Smith walks out on such a proceeding in the picture he does no more than express the mind of the American public . . .

And when, through the arch of the railroad station, he sees the dome of the capitol for the first time, when he sees it lighted at night, when he stands at the foot of the statue in the Lincoln Memorial, when, in spite of his disillusioning experiences, he reaffirms his faith in government of the people, by the people, for the people, he also expresses the feelings and convictions of the great American public when it goes to Washington . . .

* * *

I only saw two other films this week . . . **First Love** which was frankly Cinderella in modern, and very expensive, dress and which I found charming . . . altho I felt it was too bad that Deanna Durbin didn't have an opportunity to give her rendition of the Happy Birthday song . . . and **The Cat and the Canary**, a delightfully spooky picture which raised the goose-pimple to end all goose-pimples.

—**Penetrix**

From "HANDLING THE CAMERA"

by Basil Wright

(in "Footnotes to the Film," 1937)

"The number of positions from which a camera may take a shot of any given subject has to be regarded as unlimited. All points of the compass are available. Any degree of distance is possible. The camera may be poised in the heaven above or the pit below. From this illimitable field the most telling position (or positions) must be chosen . . .

"The first instinct, and the most natural, is to place the camera in the same position as the eyes of a spectator facing the object, at a distance which allows the object to be seen in its entirety. This could be regarded as the norm from which all variations proceed.

"The first variation arises probably from the instinct to exploit the camera's genius for giving detail or intimacy. In other words, to approach more nearly to the object, either by moving the camera itself or by using a longer focus lense from the same camera position. These alternatives . . . are not merely a matter of convenience, but also of the instinct of the cameraman . . . Personal experience shows that there seldom is any hesitancy on the cameraman's part in making such a choice. His own instinct arrives at a foregone conclusion without his indulging in mental arguments of any kind . . .

"The next step involves a change of angle as opposed to a mere change of distance. That is, the camera may be lower or higher than the norm we have already suggested. It may be put low down and tilted upwards, either for practical reasons . . . or because the unusual viewpoint gives a special emphasis; for instance, a policeman shot from a low angle may look more impressive, more important, more monumental . . .

"It is pointless to elaborate too much on the actual possibilities of camera angles. The mere multiplication of examples is of no value. What is fundamentally important is to realize that where the camera is put must depend, not on an attempt to make the shot 'striking' or 'interesting' at all costs, but on the urgency of expression affecting the man behind the camera. By taking a movie shot the cameraman is not merely trying to reproduce something; he is trying also to comment on it, or to relate it to a specific idea, of which one shot may merely be an item. But in cinema many items build up the coherent statement . . ."

PRIVATE LIVES OF ELIZABETH & ESSEX:

Produced by Hal B. Wallis for Warner Brothers

Director: Michael Curtiz
Screenplay: Norman Reilly Raine, Aeneas MacKenzie
Play: Maxwell Anderson
Photography: Sol Polito
Color Director: Anton Grot
Music Director: Leo F. Forbstein
Editor: Owen Marks

Queen Elizabeth	Bette Davis
Earl of Essex	Errol Flynn
Lady Penelope Gray	Olivia de Havilland
Francis Bacon	Donald Crisp
Earl of Tyrone	Alan Hale
Sir Walter Raleigh	Vincent Price
Lord Burghley	Henry Stephenson
Sir Robert Cecil	Henry Daniell
Sir Thomas Egerton	James Stephenson
Mistress Margaret Radcliffe	Nanette Fabares
Lord Knollys	Ralph Forbes
Lord Mountjoy	Robert Warwick
Sir Edward Coke	Leo G. Carroll

The alternately tender and tempestuous love story of Elizabeth, England's aging queen, and the handsome and erratic young Earl of Essex, gorgeously mounted and filmed in Technicolor with pageantry everywhere subordinate to psychology; Bette Davis' richly persuasive study of the Virgin Queen bears an authoritative stamp and is a genuine triumph. (Adults)

(Running time, 106 minutes)

Bette Davis **Errol Flynn**
"ELIZABETH and ESSEX"

The story of Elizabeth Tudor, wily, capricious daughter of a wily and capricious father, has never before been brought to the screen with such authority of interpretation nor with such a loving care for pageantry — splendidly enhanced by an improved Technicolor — as in **The Private Lives of Elizabeth and Essex.** It is an open secret that Miss Bette Davis has been campaigning in season and out for the chance to play the role of the Tudor wench. It comes as no surprise to learn that she has chosen to play it straight, as it were, to squeeze out the last realistic drop from the part, to be Elizabeth of the flaming red hair and the coarse, greying skin. She brings more to the role than a ruff and make-up; she is Elizabeth to the life, with a scholar's love for the truth resulting from research and the artist's love for the perhaps greater truth resulting from dramatic feeling and insight.

By no means a complete biography of England's greatest queen, this drama, based upon the Maxwell Anderson play, concerns itself with the dramatic incidents at the height of that colorful career when all England is breathing the names of the queen and her suitor together. Robert Devereaux, second Earl of Essex, is a popular hero, a victor in arms over the hated Spaniards. He is lusty, overwhelming and ambitious. England's throne has no heir and these are stirring days when, in the new liberated spirit of things, any man, with the right amount of courage and luck can be a hero, a great man, perhaps even a king. In Elizabeth, however, is the stumbling block, her baffling complexity as woman and queen. A less womanly queen, or a less queenly woman — and the story never could have happened. The matronly Elizabeth and the youthful, hot-headed Essex are in love with each other. They are in love also with the England they both helped to make, the England greater than either whom each in his own way must serve. Elizabeth is suspicious from the start of the Earl's way of serving England; it smacks too much of serving Essex. In public she upbraids him, in private her heart wins over her head. At last the obstreperous Earl is jockeyed into going to Ireland to put down an uprising led by the patriot Earl of Tyrone. Essex's campaign is an ignominious failure and he begins to suspect that it was deliberately intended to be such. He returns in wrath to London bent upon securing the throne for himself. Elizabeth agrees to share the throne with him but when he disbands his army she has him seized and placed in the Tower of London. Even then the queen is willing to forgive him if he will sue for pardon, but with scornful pride he refuses to do so. To ensure peace in England he is sent to the block.

The tragic, tender story has been invested with immediacy and significance by Miss Davis' compelling performance. Seldom is she off the screen, always she is the fixed center about which the others rotate. Errol Flynn portrays a gallant, strong-willed and pleasure-loving nobleman who matches wit for wit — up to the last play— with Elizabeth in the dangerous game they are playing. His role calls for more subtlties than did his earlier swashbuckling parts and he measures up to their requirements. Olivia de Haviland as Lady Penelope Gray, Elizabeth's rival for the Earl's affections, invests her role with quiet authority. Donald Crisp has an excellent part as that philosopher-politician very much on the make, Francis Bacon. Alan Hale turns in a memorable and warmly realized characterization of the Irish patriot, Tyrone.

The entertainment and dramatic potentiailties of **The Private Lives of Elizabeth and Essex** have been done ample justice by the stars, the able supporting cast, the shrewd and sensitive direction, and a lavish and yet painstakingly scholarly production. The film is first and foremost a study of a great and baffling woman; the swirl of Technicolored cloaks is never so insistent or obtrusive as to make you forget that. In the great tragic moments in which dialogue would have been an impertinence the riot of Elizabethan fanfare and color sets the mood with inevitable rightness. The direction of Michael Curtiz is brilliant and unflagging throughout. Bette Davis' complex interpretation of her role ranging from the coy to the imperious and the superb mounting make this one of the important pictures of any year.

soft-hearted widow McKlennar. Arthur Shields as a pioneer preacher, Roger Imhof as General Herkimer and Eddie Collins as Christian Reall supply memorable portraits as do the lesser supporting players whose characterizations form a rich and authentic atmospheric background. Sure and driving direction gives the rambling scenes a dramatic unity and an accelerating pace that maintains and builds steady interest. The color photography is excellent and the technical production thoroughly skilful. It's a thrilling and satisfying film.

KANSAS TERRORS:

Produced by Harry Grey for Republic

Director: George Sherman
Screenplay: Jack Natteford,
Betty Burbridge
Story: Luci Ward
Photography: Ernest Miller
Music Score: William Lava
Editor: Tony Martinelli

Stony Brooke	Robert Livingston
Rusty Joslin	Raymond Hatton
Renaldo	Duncan Renaldo
Maria	Jacqueline Wells
Governor General	Howard Hickman
Commandante	George Douglas
Captain Gonzales	Frank Lackteen
Duenna	Myra Marsh
Sergeant	Yakima Canutt
Juanita	Ruth Robinson
Miguel	Richard Alexander

Typical Western with riding and shooting transported bodily to a Carribean island where the Three Mesquiteers rid the island of a corrupt government indulging in highway robbery on the side. (Adults & Young People)

(Running time, 57 minutes)

The Three Mesquiteers series is a hardy perennial among Western films. Robert Livingston returns to the D'Artagnon position among the three as the series gets away for a running and shooting start in its twenty-fifth edition. Stoney Brooke and Rusty Joslin arrive at a small Carribean island with a boatload of horses for the Commandante. Reynaldo, the island's Robin Hood, holds up the Americans. The result of this by-play is Reynaldo's enlistment as another Mesquiteer. The gringoes soon discover that he is right about the Commandante; the fellow is plenty crooked. Things are brought to an issue with the visit of the above-board Governor General from whom the Commandante has been trying to keep the facts of island life. To prevent disclosure, the villain kills his chief and the blame is placed on Reynaldo. As the Commandante has robbed the Americans of the money he gave them for their horses, they are doubly bent upon Reynaldo's rescue. The late governor general's daughter gets involved in the general skirmish which results.

There is action enough and to spare in this fast moving film. The riding trio are well contrasted with Livingston in the straight hero role performing in true Lone Ranger style. Raymond Hatton as something of a "character," and Duncan Reynaldo as a colorful Latin cavalier. Livingston fans will be glad their hero has strided his mount again and friends of the genre will welcome the vehicle which lets him do it.

TELEVISION SPY:

Produced by Edward T. Lowe for
Paramount

Director: Edward Dmytryk
Screenplay: Horace McCoy, William R.
Lipman, Lillie Hayward
Story: Endre Bohem
Photography: Harry Fishbeck
Editor: Anne Bauchens

Douglas Cameron	William Henry
Gwen Lawson	Judith Barrett
James Llewellyn	William Collier, Sr.
Forbes	Anthony Quinn
Dick Randolph	Richard Denning
Boris	John Eldredge
Reni Vonich	Dorothy Tree
Carl Venner	Morgan Conway
Burton Lawson	Minor Watson
William Sheldon	Byron Foulger

Harmless and ineffectual melodrama attempting to cash in on the current publicity flurries over television and espionage and doing so indifferently; a placid long-distance romance is secondary to the "scientific" interest in gadgetry. (Adults & Young People)

(Running time, 58 minutes)

Television Spy is the straightforward story of the building of a super-television set which can carry television waves beyond the present fifty-mile limit. Two young and earnest inventors work on the set under the financial patronage of an irascible millionaire. The idea is to give the perfected instrument to the United States army and navy as an added arm of the national defense. But the agents of the ubiquitous and of course unnamed foreign power steal the plans and build a duplicate set. The two sets cross waves accidentally and thus reveal each other. This discovery at length results in the detection and rounding-up of the spies.

It is difficult and unrewarding to single out any individual member of the cast as worthy of particular mention. William Collier, Sr., as the invalid financial backer of the invention, carries off what meager acting honors exist. Most of the interest generated by **Television Spy**, though, must be credited to the "scientific" angle, however phoney.

THE WITNESS VANISHES:

Produced by Irving Starr for Universal

Director: Otis Garrett
Screenplay: Robertson White
Story: James Ronald
Photography: Arthur Martinelli

Peters	Edmund Lowe
Joan Marplay	Wendy Barrie
Noel Stretton	Bruce Lester
Amos Craven	Walter Kingsford
Alistair MacNab	Forrester Harvey
Flinters	J. M. Kerrigan
Lucius Marplay	Barlowe Borland
Nigel Partridge	Vernon Steele
Inspector Wren	Robert Noble
Digby	Reginald Barlow
Dade	Leyland Hodgson
Leets	Denis Green

Crime Club whodunit in which four men who 20 years ago railroaded a newspaper publisher into an insane asylum are on the spot; the obituaries of three of them appear before their deaths; baffling, full of atmosphere, but not too logical. (Adults & Young People)

(Running time, 66 minutes)

This final offering in the present series of Crime Club films is indeed a baffler. Perhaps the most mystifying of all the many puzzles is the mystery of its title. There is no witness and consequently he does not vanish. But this consideration can be brushed aside for the more devious work of the film itself. Lucius Marplay escapes from he insane asylum to which four of his former associates railroaded him twenty years ago in order to secure for themselves control of the London Sun. Coincident with his escape there begins a series of murders of his enemies. A macabre touch is added to the deaths by the inclusion in the "Sun" of an obituary on each victim giving the time and place of his death and appearing in each case before the untimely demise. The fourth and last surviving enemy deliberately goes, not to some disputed barricade, but to a quiet country house for his rendezvous with death, and there, amid cross gunfire and cross purposes, the amazing identity of the real culprit is established.

The utter complexity of the original story and the impossibility of translating it on the screen with anything like an approach to logic may be considered responsible for the slightly dismaying effect of **The Witness Vanishes.** The suave performance of Edmund Lowe and the lovely presence of Wendy Barrie, far too charming to fit in with all this esprit de corpse, are responsible for the film's most credible moments. Forrester Harvey is excellent as the walrus-mustached special investigator wi' the Scotch accent. There is a thin and timid romantic story with Bruce Lester and Miss Barrie as its principals.

20,000 MEN A YEAR:

Produced by Sol M. Wurtzel for
20th Century-Fox

Director: Alfred E. Greene
Screenplay: Lou Breslow, Owen Francis
Story: Frank Wead
Photography: Ernest Palmer
Editor: Fred Allen

Brad Reynolds	Randolph Scott
Jim Howell	Preston Foster
Ann Rogers	Margaret Lindsay
Tommy Howell	Robert Shaw
Joan Marshall	Mary Healy
Skip Rogers	George Ernest
Al Williams	Kane Richmond
Walt Dorgan	Maxie Rosenbloom
Crandall	Douglas Wood
Harold Chong	Sen Yung
Gerald Grant	Paul Stanton
Wally Richards	Tom Seidel
Dunk	Edward Gargan
Joe Hungerford	Harry Tyler

Aviation thriller highlighting the training of young birdmen for Uncle Sam; the main scene of action is a training college where the boys are put through their paces; a slender story concerns the winning of their wings by two kid pilots. (Adults & Young People)

(Running time, 82 minutes)

This film can be said to be timely and topical in that it is based upon and draws its sustaining interest from the Civil Aeronautic Authority's plan to train 20,000 pilots a year for Uncle Sam. The plan serves as a basis for its shots of school routine and the stages of instruction of tyro pilots, but a routine plot is grafted thereupon to take up most of the footage. Brad Reynolds has been fired from an air transport job and is trying to keep his one-plane airdrome above water. He is about to give in when his airport is selected for a training school and he is named instructor. To his school come the kid brother of the CAA official who named Reynolds instructor and who is afraid to fly, and Skip Rogers who is grounded upon command of his older sister. The training course is climaxed by a flight which Reynolds and young Howell take in which Howell bails out because he is frightened by an accident to the plane. The instructor leaves Howell hanging onto a cliff and returns in another plane with the grounded Rogers to rescue him. Reynolds is injured in the otherwise successful rescue and Rogers has to fly the two back to the airport.

The slender story of **20,000 Men a Year** has been dressed up with a good cast capably headed by Randolph Scott who is given a chance for some real and fairly subtle acting as head of the flying school. Preston Foster turns in a smooth performance as the government air official and Robert Shaw and George Ernest acquit themselves as the kid pilots. Maxie Rosenbloom lends a badly needed humorous touch as a dumb mechanic. The flying shots add their own interest.

DISPUTED PASSAGE:

Produced by Harlan Thompson for Paramount

Director: Frank Borzage
Screenplay: Anthony Veiller, Sheridan Gibney
Novel: Lloyd C. Douglas
Art Directors: Hans Dreier, Roland Anderson
Photography: William Mellor
Editor: Jimmy Smith

Audrey Hilton	Dorothy Lamour
Dr. "Tubby" Forster	Akim Tamiroff
John Wesley Beaven	John Howard
(Bill) Anderson	Gordon Jones
Winifred Bane	Judith Barrett
Dr. (Wm.) Cunningham	William Collier, Sr.
Mrs. Cunningham	Elisabeth Risdon
Mr. Merkle	William Pawley
J. Merkle	Billy Cook
Abbott	Keye Luke
Aviatrix	Lee Ya-ching
Mrs. Riley	Renie Riano
Terrence Shane	Jack Chapin
Interne	Dave Alison
Dirty Nurse	Mary Skalek
Scrub Nurse	Alma Eidsaa
Doctor	Paul McWilliams

An interesting, finely produced and well played personal drama with the theme of strict science vs. spiritual values; the story of a young surgeon who remains under the influence of a brilliant, coldly scientific older man until his love for a beautiful patient changes his perspective and leads to an exciting climax in war-torn China.
(Adults & Young People)

(Running time, 90 minutes)

Disputed Passage is another in the series of screen adaptations of Lloyd C. Douglas' popular novels which began with **Magnificent Obsession.** It is a serious, sincere film, which bases its drama on the conflict between two schools of medical theory and which carefully preserves the spirit of the original and is presented with sensitive understanding and skill. Its appeal is directly to the sympathetic emotions and, though it is at times highly melodramatic, in particular in the final scenes, it is always warmly human.

Dr. "Tubby" Forster is at the top of his profession and is also the terror of his medical students. John Wesley Beaven feels the lash of his sarcastic tongue when he refuses to admit that science disproves theology. By the time he graduates, the two men hate each other, but because each respects the other's professional ability, Forster offers and Beaven accepts the job of assistant to the great surgeon. Audrey Hilton, born in China of American parents and brought up there by foster parents, enters the hospital as a patient and Dr. Beaven falls in love with her. Forster, alarmed, separates them by convincing Audrey that marriage will ruin Beaven's career. She returns to China to serve in an ambulance corps — and Beaven, after a stormy scene with Forster, follows to search for her. He reaches a ravaged Chinese village where air raid victims are dying because Dr. La Ferriere, the only surgeon, has been wounded and cannot operate. Beaven stays to help and during another raid is himself seriously wounded while rescuing a Chinese child. La Ferriere cables to Forster, the only surgeon capable of performing the necessary delicate operation. Forster dashes to the village by air and performs the operation under almost impossible conditions. He knows he has done well, but Beaven fails to respond as he should. Forster's despair is complete as he realizes that he loves the young doctor as a son and faces in his loss a bitter personal tragedy. La Ferriere sends a messenger to look for Audrey. She is soon at Beaven's bedside, willing him to return to her and serenely confident that he will. Forster waits hopelessly — science has failed and nothing more can be done. And when the unconscious man opens his eyes and the watchers know that he will live, La Ferriere gives thanks, and Forster is awed as well as grateful. He has seen a miracle that science unaided could not accomplish.

Director and cast alike have successfully avoided both mawkishness and sanctimoniousness, ever present dangers in such mystical material. Akim Tamiroff points the way with a superb performance as Forster, vigorous and compelling, and John Howard steps up with an admirable interpretation of Beaven. Dorothy Lamour, divorced from her sarong, finds conventional dress no great handicap and plays with surprising simplicity a role that might easily have been over-sentimentalized. There is real warmth to the character of La Ferriere as played by Victor Varoni which makes this comparatively small role stand out, and the others are uniformly effective. The result is a film certain to please all those who enjoyed the previous Douglas pictures and perhaps attract new recruits.

ETERNALLY YOURS:

Produced by Walter Wanger, distributed by United Artists

Director: Tay Garnett
Screenplay: Gene Towne, Graham Baker
Photography: Merritt Gerstad
Art Director: Alexander Golitzen
Music Score: Werner Janssen
Editor: Dorothy Spencer

Anita	Loretta Young
Tony, professionally "The Great Arturo"	David Niven
Benton	Hugh Herbert
Aunt Abby	Billie Burke
Bishop Hubert Peabody	C. Aubrey Smith
Lola De Vere	Virginia Field
Don Barnes	Broderick Crawford
Mr. Bingham	Raymond Walburn
Mrs. Bingham	Zasu Pitts
Gloria	Eve Arden

Sleek and sophisticated marital comedy, albeit improbable as to plot, which teams Loretta Young as a society girl and David Niven as a dashing and irresponsible magician in a marriage which goes on the rocks for a while because the wife prefers a quiet life in a cottage to a magician's hectic international career. (Adults)

Akim Tamiroff Dorothy Lamour
"DISPUTED PASSAGE"

(Running time, 80 minutes)

Given a smart Walter Wanger production, a dashing romantic team in Loretta Young and David Niven, an unusually able supporting cast, and a deftness of direction and treatment which neatly conceal the slightness of the structure upon which all this has ben based, and you have a smart parcel of footage in **Eternally Yours.**

Anita Peabody is being fêted in honor of her coming marriage with plodding Don Barnes, but she is not altogether happy about it. She attends with a friend a special matinee for women given by that master magician, "The Great Arturo." She and Arturo are attracted to one another and she remains after the performance. The scene suddenly shifts to London where Arturo announces from the stage that he will create a woman out of chemicals. From the cloud of vapour emerges Anita: she's part of his act and they-ve been married for months. Their married life is complicated by the fact that Arturo is beseiged everywhere he plays by ardent women admirers. Anita wants to settle down in the quiet Connecticut cottage which she has secretly purchased, but Arturo the debonair, when the showdown comes in Rio de Janeiro, vetoes the idea. Huffed, Anita leaves without him, gets a Reno divorce, and marries the man she jilted for Arturo. Meanwhile Arturo has returned to America, hunted up the unoccupied cottage, and finally wrangled an invitation to a house-party attended by Anita and her new spouse. Anita and Arturo discover they still love each other, and Bishop Peabody, head of the Peabody clan, makes the pat discovery that Anita's Reno divorce can be easily annulled. The reconciliation becomes complete when Arturo tries the death-defying stunt of jumping handcuffed from an airplane flying over the World's Fair. Once again jilted Barnes chivalrously agrees to step aside.

David Niven puts all his considerable zest and personality into the role of the lady-killing prestidigitator. Loretta Young, lovely as ever, keeps up the merry pace as his long-suffering and finally rebelling wife. The support, excellent throughout, boasts such time-tested entertainers as Hugh Herbert as Arturo's valet, C. Aubrey Smith as Bishop Peabody and Zasu Pitts. Broderick Crawford deftly caricatures the part of the plodding suitor who gets pushed around. The direction keeps the nimble pace called for by the quip-cracking script. With enough surface glitter and comedy in both the sophisticated and slapstick departments and with the added novelty of exposes of the magician's craft, **Eternally Yours** measures up brashly to pert adult entertainment.

MR. SMITH GOES TO WASHINGTON:

Produced by Frank Capra for Columbia
Director: Frank Capra
Screenplay: Sidney Buchman
Story: Lewis R. Foster
Photography: Joseph Walker
Art Director: Lionel Banks
Music Score: Dimitri Tiomkin
Music Director: M. W. Stoloff
Editors: Gene Havlick, Al Clark

Saunders	Jean Arthur
Jefferson Smith	James Stewart
Senator Joseph Paine	Claude Rains
Jim Taylor	Edward Arnold
Governor Hopper	Guy Kibbee
Diz Moore	Thomas Mitchell
Chick McGann	Eugene Pallette
Ma Smith	Beulah Bondi
Senate Majority Leader	H. B. Warner
President of the Senate	Harry Carey
Susan Paine	Astrid Allwyn
Mrs. Hopper	Ruth Donnelly
Senator MacPherson	Grant Mitchell
Senator Monroe	Porter Hall
Senate Minority Leader	Pierre Watkin
Nosey	Charles Lane
Bill Griffith	William Demarest
The Hopper Boys	Billy Watson, Delmar Watson, John Russell, Harry Watson, Gary Watson, Baby Dumpling
Carl Cook	Dick Elliott
	H. V. Kaltenborn

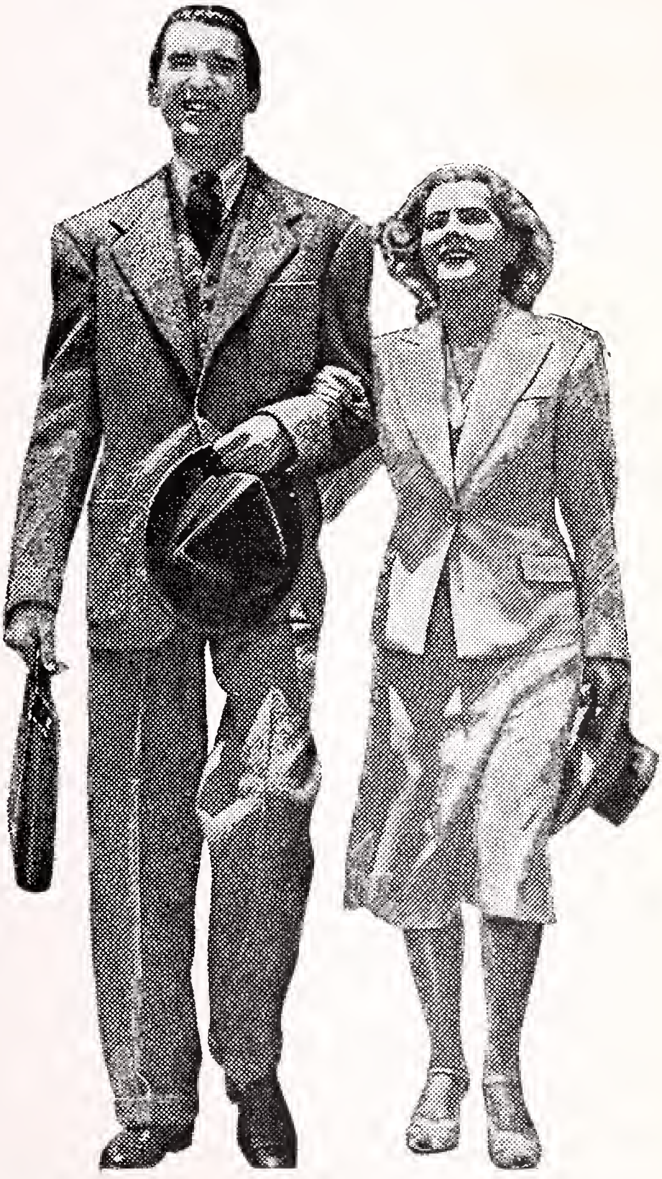
A stirring and unforgettable film that is at once a superb spectacle, a pertinent political lesson and a grandly human and humorous entertainment; the story of a simple, idealistic young man who is considered a "safe" choice by his state's corrupt bosses for appointment to a Senate vacancy and who, prompted by his career-girl secretary, breaks up the graft plot and exposes the political racket. (Adults & Young People)

(Running time, 126 minutes)

The average film fan need pay little attention to the teapot tempest which has been stirred by the political implications of this picture — a tempest which is probably as much the result of shrewd publicity as any offense to congressional dignity. He may note that the 45 senators and 250 representatives who attended the special preview in Washington found it a pleasant interlude in the arms embargo debate and took no apparent offense until, four days later, a syndicated political column informed them that it was an insult to the Senate and hinted that the Neely anti-block-booking bill be revived in revenge. Balancing that against any belligerent statement since made public, he can forget the whole hullabaloo and concentrate on the picture itself. It's worth full interest and attention.

Frank Capra, here as much or more than ever concerned with the substance rather than the surface show of human experience, proves himself, not a comic gagman, but a courageous humorist. His film attacks corruption in high places savagely and ruthlessly — none-the-less ruthlessly though the attack is combined with a charming romance and is illuminated always by warmly human incidents. But the tone of the entire picture, its final impression, is profoundly patriotic, a tribute to democracy. What leaps into focus is that the public can be betrayed under any form of government, but only a democracy could produce a Jefferson Smith — and the Smiths are a large family.

No one is more surprised than this Jefferson Smith when he becomes a senator. His state's junior senator has died and political boss Jim Taylor has run into public opposition by dictating to Governor Hopper the choice of a successor. Taylor and Hopper then pick the bucolic young Jefferson, organizer of the Boy Ranger clubs, as a harmless individual who can easily be hoodwinked into helping them put over a slick appropriations bill without quite knowing what it is all about. Mr. Smith goes to Washington and makes a bad start by paying reverent homage to the Lincoln Memorial and finding the Capitol dome an inspiring sight. The hard-boiled newspapermen, regarding this as almost too good to be true, fall joyously on the naive newcomer and hold him up to ridicule. Clarissa Saunders, his predecessor's cynical secretary to whom he has fallen heir, eyes him skeptically and keeps him away from the Senate while the appropriations bill is being read. Later, convinced of his sincerity, she herself rebels and tells him just how he is being used. Fighting mad, he battles to defeat the land grab being put over by the men who appointed him. But the organized party machine, headed by Senator Paine, his father's close friend and his own political idol, quickly frames him and brings charges before a Senate committee. Dazed and defeated, he is leaving Washington in disgrace when the remorseful Saunders interferes. Under her expert direction he returns to launch a one-man filibuster to prevent a vote on the bill until the truth can be presented to the people of his state. A controlled press and radio stop this, while Senator Paine continues to lead the unscrupulous fight against him. It is to Paine that he addresses his last appeal before collapsing after twenty-three hours of talking. And Paine, disgusted with his part in the sordid scheme, confesses the truth and attempts suicide. America's "Mr. Smith" wins his victory after all — and a tearfully jubilant Saunders, cynicism forgotten, is ready to



James Stewart Jean Arthur
"MR. SMITH GOES TO WASHINGTON"

face with him whatever the future may hold, political or matrimonial.

While all this is going on Frank Capra has done it again: he has told a straightforward tale in straightforward style, but has clothed it with such human and humorous incident, arranged and timed his scenes with such skill, that the cumulative emotional and challenging effect is magnificent. His Mr. Smith is a screen brother of his Mr. Deeds. James Stewart plays him with ingratiating boyishness and sure technique, while Jean Arthur is a colorful and roundly right secretary Saunders. The supporting players rise triumpantly to the standard set, with particularly able performances by Thomas Mitchell as a Washington correspondent, Harry Carey as President of the Senate, Claude Rains as senior senator Paine who compromised with his principles, and Edward Arnold as the unscrupulous boss Taylor. The script is screen-writing at its best, a perfect base for the Capra skill. And the physical production is unobtrusively excellent thruout.

FIRST LOVE:

Produced by Joe Pasternak for Universal

Director: Henry Koster
Screenplay: Bruce Manning,
Lionel Houser
Photography: Joe Valentine
Art Director: Jack Otterson
Music Director: Charles Previn
Editor: Bernard Burton

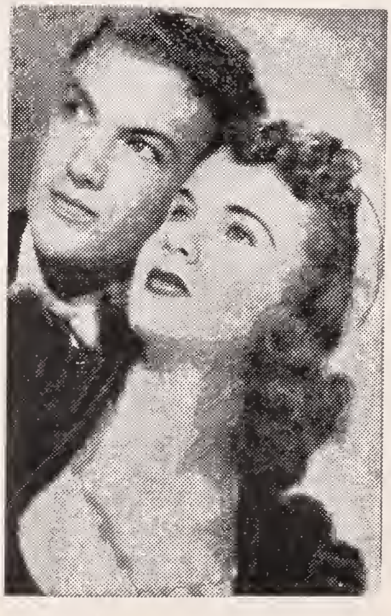
Connie Harding	Deanna Durbin
Barbara Clinton	Helen Parrish
Ted Drake	Robert Stack
James Clinton	Eugene Pallette
Walter Clinton	Lewis Howard
Mrs. Clinton	Leatrice Joy
Wilma van Everett	June Storey
George	Charles Coleman
Marcia Parker	Marcia Mae Jones
Mr. Parker	Samuel S. Hinds
Miss Wiggins	Kathleen Howard
Terry	Jack Mulhall
Agnes	Mary Treen
Maid	Dorothy Vaughn
Mike	Frank Jenks
Cook	Lucille Ward

Deanna Durbin's sixth film and first screen romance; a charming, warm-hearted Cinderella tale in which she is an orphan who, despite her rich and snooty cousins, becomes the belle of her prince charming's ball. (Adults & Young People)

Some time the spell must be broken, but that time is not yet. The Deanna Durbin series, in which she is always and completely her fresh and captivating self, maintains its appeal with **First Love.** One important reason, of course, is that from producer Joe Pasternak down to cameraman Joe Valentine, the same staff continues to work on her films. Another is that, no matter how strenuously publicity agents strive to advertise her as growing up into a glamour girl, she remains precisely what she is, a delightfully adolescent young lady with youthful spontaneity and a remarkably mature singing voice. In **First Love** she begins to ponder the problems of romance — but they are those of a seventeen-year-old girl, not those of a Hedy Lamarr.

This time she is the orphaned Connie Harding who, after graduating from finishing school, has to live with her wealthy relatives, the Clintons. Uncle James gives her a warm welcome, but her aunt is too interested in astrology to pay her much attention and cousins Barbara and Walter treat her like a servant and make sure she never forgets she is merely a poor relation. Barbara is expert at thinking up errands for her to run — and one of them happens to be to go to the country club and delay handsome young Ted Drake until she, Barbara, can arrive to charm him. Connie does such a good job that Ted is definitely interested in her. Soon after Ted announces an elaborate ball. Connie has no grand gown to wear so the Clinton servants, who are rooting for her, chip in to buy her a swell outfit. Comes the evening of the ball and the family refuses to let her go. Once again the servants rise to the emergency. The cook's brother is a motorcycle cop and not only arranges for a police escort for Connie, but also connives with the chauffeur to have the family arrested and held on suspicion of using a stolen car. Connie has till midnight, the time at which her relatives will have to be released. Her success is stupendous — and just at the stroke of midnight handsome Ted bestows her first kiss. True to the old tale, she hurries away, dropping a slipper on the stairway. At home Barbara discovers that Connie has been to the ball after all. The battle is a beauty and in the morning Connie has departed. That is just the stimulus uncle Jim needs and he goes to work on his snooty family. And for the appropriate happy ending, prince Ted searches for and finds his cinderella Connie and she hears her first proposal.

Deanna is not, of course, quite the gamboling youngster she was in **Three Smart Girls,** but she still romps through her roles with wholesome exuberance beginning to be tempered by a charming maturity. The enthusiasm of her two leading men, Lewis Howard's as cousin Walter somewhat grudging, Robert Stack's as Ted complete and unabashed, is easily understandable. Neither one can qual ty as a finished actor, though both are goodlooking young newcomers who serve adequately as foils for Deanna's first love. Helen Parrish is a neatly catty and snobbish cousin Barbara and the others, led by Eugene Pallette as uncle Jim, are experienced players who can be depended upon for expert support. Deanna's repertoire this time includes the difficult aria, "One Fine Day," from Madame Butterfly, "Amapola" by Lacalle, a new arrangement of "Home Sweet Home" and a medley of Straus Waltzes given lyrics by Ralph Freed. The film has the wholesome and human warmth of her previous pictures and the technical aspects are smoothly competent.



Robert Stack Deanna Durbin

"FIRST LOVE"

TORPEDOED:

Produced by Herbert Wilcox for
Film Alliance

Director: Norman Walker
Screenplay: Gertrude Elliott
Photography: Claude Friese-Greene
Editor: Winifred Cooper

Mr. Brent	H. B. Warner
Captain Markham	Robert Douglas
Bill Armstrong	Richard Cromwell
Pamela Brent	Hazel Terry
President	Noah Beery
Rebel Commandant	Esma Percy
Admiral	Frederick Culley
Jennifer	Binky Stuart
Rebel Gunnery Officer	Henry Victor

Adventure melodrama, English-made, saved from the commonplace by the active co-operation of His Majesty's Navy which permitted naval shots which lend the film some timliness and urgency. (Adults)

(Running time, 66 minutes)

When the British Navy allowed H.M.S. Royal Oak to participate in certain sequences of **Torpedoed** there was little thought that the ship would have a real life experience of a similar nature. That tragic coincidence and the fact that the film presents the case for the benevolence of His Majesty's Navy with typical suave British under-statement are the principal attractions in an otherwise routine affair.

H. M. S. Audacious is ordered to Caribbean waters to exert by its mere presence a benificent influence in maintaining order in an unnamed republic currently undergoing a revolution. The president of the republic is being sheltered in the British consulate, out of purely humanitarian interests of course. A rebel warship plans to destroy the consulate unless its guest is surrendered. In the rebel warship's path and between it and the line of fire lies the British cruiser, vastly inferior to it in the matter of guns. But who always rules the waves ? You guessed it. There is a mild love story of definitely minor interest in the course of which the heroine is compelled to jump from the doomed rebel warship where she has been held as a hostage.

The interesting and unusual shots of the British navy in action and the exciting ones of the naval battle make for the film's most engrossing moments. The cast is largely American, and that is all to the good as the English cousins therein are all rather stiff and grimly self-conscious about this duty business. Noah Beery is outstanding as the rebel president; he shows more life than the rest of the cast put together. H. B. Warner is smooth and capable, but, as usual, never exciting

Richard Cromwell and Hazel Terry perform the required romantic chores as best they can considering the meagre footage given them. On the whole, a rather stirring business with the cast contentedly playing second fiddle to His Majesty's Navy. Action fans will like it.

CAT AND THE CANARY:

Produced by Arthur Hornblow for Paramount

Director: Elliott Nugent
Screenplay: Walter De Leon, Lynn Starling
Play: John Willard
Photography: Charles Lang
Art Directors: Hans Dreier, Robert Usher
Editor: Archie Marshek

Wally Hampton	Bob Hope
Annabelle	Paulette Goddard
Blythe	John Beal
Jack Wilder	Douglass Montgomery
Miss Lu	Gale Sondergaard
Cecily	Nydia Westman
Aunt Susan	Elizabeth Patterson
Lawyer Crosby	George Zucco
Hendricks	Willard Robertson
Indian Guide	George Regas
First reporter	Charles Lane
Second reporter	Frank Melton
Photographer	Milt Kibbee
The cat	William Abby
Indian guide	Nick Thompson
Indian guide	Chief Thunder Cloud

Entertaining combination of antic comedy and chill-thrill mystery, with Bob Hope leading the laughs and the surefire old tale of the reading of a weird will at midnight in an eerie mansion providing the thrills.
(Adults & Young People)

(Running time, 71 minutes)

With this latest version of the famous old mystery producer Arthur Hornblow has solved two problems in satisfactory style. By dropping Bob Hope and an assortment of snappy laugh-lines in the midst of a former stage and screen thriller he has given an able comedian, who has been treated rather roughly by his previous scripts, the best break of his camera career and has at the same time dressed up with new interest an old plot.

There is a heritage of insanity in the Norman family, which no one could doubt after viewing the family abode and hearing the will of the last incumbent. There is a life-size portrait of him in the library, the painted eyes of which are peepholes behind which human eyes can survey the entire room. There are secret panels and passages galore. The eccentric will is in two envelopes, the first containing the will proper and the second the name of the decedent's second choice to be opened only if the first-named heir does not survive. Lest all this seem too simple there is a mysterious note, delivered to the heir when the will has been read, to be opened privately at midnight. The note is a clue to the hiding place of a valuable necklace which has been missing for years. It suited the dead man to park it in eerie surroundings and leave a cryptic message leading to its discovery ten years after his death, thus gratifying an abnormal desire to reach out from the very grave to play games — or perhaps to prove that his fears for the sanity of his kin were not without foundation.

Miss Lu lives alone in the old Norman place hidden among the bayous near New Orleans. She has kept everything in the grim old house exactly as the former owner left it, and on the tenth anniversary of his death receives there three men and three women who are his surviving relatives, and his lawyer, Crosby — a total of eight people assembled according to his instructions to hear his will read at this late date. With the last arrival a mysterious gong sounds seven times. That, according to Miss Lu, means that one of the eight people present is soon to die, and she proves to be quite right. Of the seven survivors, one has inherited the Norman wealth and seems right in line for trouble when the gong later strikes six times. But any comfort the others might have derived from this has been nullified by the arrival of a guard from the local lunatic asylum, who informs them that a dangerous patient has escaped from the institution and is somewhere on the Norman property.

The CAT

and

The CANARY

The remaining hours of a terrifying night are filled with excursions and alarms which could not be described in detail without ruining audience appreciation of a film which depends on shock and surprise for its effects. It is replete with thrills of the flesh-creeping variety, all nicely tempered by the presence in the cast of Bob Hope. There may be more side-splittingly funny lines than those given to him by the script, but it seems doubtful. There may be another actor who could deliver them with more hilarious effect, but that too seems unlikely. Paulette Goddard is an attractive heroine who takes some foolish chances but if she didn't take them there would be no story. Nydia Westman as Cicily aids Mr. Hope in promoting an atmosphere of gaiety just when the burden of horror threatens to become unbearable, and Elizabeth Patterson as Aunt Susan cooperates wholeheartedly from time to time. Gale Sondergaard remains consistently on the baleful side, and John Beal as Fred Blythe and George Zucco as the lawyer also stick strictly to the business in hand, which is to make the onlooker look over his shoulder uneasily. Douglass Montgomery as Charlie Wilder expertly suits his performance to the shifting moods of changing situations. John Wray and George Regas do fine work in minor parts, and Elliott Nugent's direction is expert. Photography, setting and musical background play an important part in maintaining the eerie mood. Audiences may be expected to alternate hearty laughs with startled gasps.

I MET A MURDERER:

Produced by Gamma Films, distributed by York Pictures

Story by James Mason, Pamela Kellino. Adapted, directed and photographed by Roy Kellino. Music score by Eric Ansell. Filmed in Buckinghamshire, England.

Mark, a Farmer	James Mason
Martha, his wife	Sylvia Coleridge
Jay, her Brother	William Devlin
Jo, a Novelist	Pamela Kellino

Thoughtful and realistic psychological study, English made, of a well-meaning man driven to murder, his initial escape, an interval of safety in which a woman who knows of his past falls in love with him and the irony and sickening haste of the final pursuit, all told with simplicity, engaging grimness, and restraint. (Adults)

(Running time, 78 minutes)

Produced on the proverbial shoestring and enjoying the immense advantage of having its original story written by two of the principals with, the adaptation, direction, and photography the work of one man, **I Met A Murderer,** is an unusual film on several counts. Obviously a labor of love, it achieves through its trenchant honesty and avoidance of cinematic clichés what amounts to a documentary film of human motivation. Restricted by budget limitations to outdoor scenes for the most part, it calls in the effective aid of a lovely and authentic English countryside and a well-chosen musical score to sustain its mood and pace.

Mark is a young, hard-working English farmer. He is plagued by the problem of making ends meet and cursed by a shrewish wife. Despite his troubles, he is content to jog along with his love of the earth and his dog for company. With her virtue for doing just the wrong thing, his wife, in a vile and vengeful temper, kills Mark's dog. With fury and a kind of poetic justice, Marks kills his wife with the same weapon. From then on a new life begins for farmer Mark; he is a fugitive and every man's hand is raised against him. He meets Jo, a writer of thrillers out in her trailer (or caravan, as it's called in the film) in search of material. Mark is material, all right, and slowly his tragic story becomes known to her. She starts to write his story but gives it up when they realize that they are in love with one another. Their plan to escape together is thwarted by a closing-in of the dragnet. Mark makes a run for it and escapes his pursuers only to lose his life in a plunge into the angry sea.

Eschewing fanfare and high-powered dialogue, this picture is builded surely and with stern economy on the legitimate suspense resulting from Mark's initial tragic action and from the excitement of the chase. A moment of supreme irony is achieved when Mark finds himself hidden in the same hayloft with a fox who is the object of another and perhaps kinder hunt. In the quiet characterizations of the principals, in its unflagging direction and excellent photography the film is an integrated whole.

THOSE HIGH GREY WALLS:

Produced by B. B. Kahane for Columbia

Director: Charles Vidor
Screenplay: Lewis Meltzer
Story: William A. Ullman, Jr.
Photography: John Stumar
Art Director: Lionel Banks
Editor: Gene Milford

Doctor MacAuley	Walter Connolly
Doctor Norton	Onslow Stevens
Nightingale	Paul Fix
Redlands	Bernard Nedell
Mary MacAuley	Iris Meredith
Warden	Oscar O'Shea
Lindy	Nicholas Soussanin
Jockey	Don Beddoe

Human and compelling drama of the kindly philosophy and good work of a country doctor who, for understandably harboring an escaped criminal, becomes a convict and even in prison does not lose his faith in men or his power to quietly inspire them; a fine Walter Connolly role given a fine Walter Connolly performance. (Adults)

(Running time, 80 minutes)

A pleasant surprise for those who might gather from the title that this is yet another grim film of the jailyard school, **Those High Grey Walls** avoids with success the usual groove of prison dramas. Although the prison background lends an emotional punch to the proceedings, it is kept in its proper subordinate place and emphasis is given to the less melodramatic implications of the strain imposed upon men by involuntary confinement.

Sentenced to a prison term because he extracted a bullet from an escaped criminal whom he had brought into the world and because he failed to hand his patient over to the law, Doctor MacAuley, still innocent of guile, tries patiently to adapt himself to the routine of prison life. Because of the antagonism of the prison doctor he is relegated to the obscurity of the jute mill, but he is finally placed in a minor position in the prison hospital following his cure of a fellow prisoner. His sane outlook at length cures the prison doctor of bitterness over past failures. Together they deliver the child of a visitor to the prison and the country doctor shortly after wins his parole.

Walter Connolly unassumingly supports the burden of this film and is responsible in his restrained performance for the picture's quiet conviction. Onslow Stevens is especially capable as the prison doctor soured by past experiences. As the brutal inmate who plots escape and who swoons when he witnesses an operation performed by the kindly physician, Bernard Nedall scores effectively. Iris Meredith appears very briefly at the very beginning and end of the picture. Charles Vidor's direction is sensitive and well adapted to the playing material. In stressing some of the few remaining unexploited elements of the penitentiary scene **Those High Grey Walls** gains an interest and freshness which raise it above the usual prison film level.

MUTINY IN THE BIG HOUSE:

Produced by Grant Withers for Monogram

Director: William Nigh
Screenplay: Robert Andrews
Story: Martin Mooney
Photography: Harry Neumann
Editor: Russell Schoengarth

Father Joe	Charles Bickford
Red	Barton MacLane
Warden	Pat Moriarity
Johnny	Dennis Moore
Captain Samson	William Royle
Pop Schultz	George Cleveland
Bitsy	Charlie Foy
Frankie	Russell Hopton
Milo	Jeffrey Sayre
Del	Eddie Foster
Evans	Jack Daley
Daniels	Dave O'Brien
Benson	Wheeler Oakman
Harris	Charles King
Mike	Nigel de Brulier
Doc	Merrill McCormick

Prison melodrama with an all-male cast, which tells the story of a prison chaplain's struggle with the institution's most menacing inmate for the loyalty of a young prisoner and of a prison break that failed; a man's picture featuring he-men all along the line. (Adults)

(Running time, 83 minutes)

Mutiny in The Big House has plenty to offer within the limitations imposed upon it by the not quite fresh plot and the familiar grey walled background. It has no time for mawkishness for one thing, and all possibility of romance is neatly nipped in the bud by its almost defiant featuring of an all-male cast. The story does not depart from its grim contemplation of the quelling of a prison break reputedly based upon the heroic action of a priest in a Colorado prison some years ago.

To the penitentiary comes young Johnny, sent up for a short stretch for forging a check to pay his sick mother's doctor bills. He is soon under the influence of Red, the prison's toughest inmate, despite all efforts of Father Joe, the prison chaplain. The priest has Johnny transferred to the prison library to keep him away from Red's corrupting influence, but Red cleverly circulates a notification of an impending prison break in one of the library's volumes, thereby implicating Johnny in the break. The break is set for the night of the prison show but a stool pigeon relays this information and causes the warden to call off the performance. Red decides to go ahead anyway and the rush of desperate men catches Johnny in its midst and makes him appear to be one of them. Johnny wrests the gun from Red's hand and gives Father Joe a chance to walk in alone and unarmed on the would-be fugitives. Quietly and effectively he halts the men.

Mutiny In the Big House is the story of powerful men and the fact that the inmates recognize a slightly different kind of power in Father Joe makes the story of his handling of the riot highly credible. He shows Red, played with adequate brutality by Barton MacLane, that he's just as tough as he is and still can fight clean. Charles Bickford's Father Joe is a fine addition to the growing gallery of screen clerics. Dennis Moore as Johnny and Pat Moriarty as the warden stand out in a cast which, though boasting no "names," is uniformly well chosen. Direction and photography serve to implement the main drive of the film and to heighten its impact.

EVERYTHING'S ON ICE:

Produced by Sol Lesser for RKO-Radio
Director: Erle C. Kenton
Screenplay: Adrian Landis,
Sherman Lowe
Music Director: Lud Gluskin
Photography: Russell Metty
Editor: Arthur Hilton

Irene	Irene Dare
Felix Miller	Roscoe Karns
Joe Barton	Edgar Kennedy
Jane Barton	Lynne Roberts
Leopold Eddington	Eric Linden
Elsie Barton	Mary Hart
French	Bobby Watson
Harrison Gregg	George Meeker
Miss Tillifer	Mary Currier
Hat Check Girl	Maxine Stewart
White	Wade Boteler

Novelty skating film with a synthetic story featuring the really amazing little Irene Dare, as a child prodigy who is exploited by an irresponsible uncle but finally wins success and happiness for her entire family. (Adults & Young People)

(Running time, 65 minutes)

The ambition of Joe Barton's life is to own the barber shop in which he works, but he supports not only a wife and two daughters, but a worthless brother-in-law who is a constant drain on his purse. Joe's attempts to save suffer accordingly, though Uncle Felix promises to change all that when he secures for six-year-old daughter Irene, who is a skating prodigy, an engagement at the Royal Florida Hotel. The entire family, all except Joe, accompanies Irene to Florida, and on the train meet a shy young man, Leopeld Edinger, who is instantly attracted by nineteen-year-old daughter Jane. Jane returns his interest, but Uncle Felix does not think much of quiet, unassuming Leopold. Harrison Gregg, a fellow guest at the expensive hotel, seems far more eligible to Felix, who upon meeting him promptly adds matchmaking to his activities. His plans call for expenditures far in excess of Irene's salary, and his wires for money to finance an expensive number for the ice-skating act bring Joe to Florida. Joe instantly vetoes all further extravagance and announces that he is taking his family home. He also urges Jane to forget money and follow the dictates of her heart. As a result she elopes with Leopold, who turns out to be a millionaire, while Gregg proves to be a penniless fortune hunter who is put to work in the hotel kitchen when he cannot pay his bill. Beside him works Uncle Felix, for whose expenses Joe will no longer be responsible. And Joe's ambition is realized when his son-in-law presents him with a barber shop, besides underwriting Irene's theatrical career.

The story is routine stuff, the sole purpose of which is to provide a background for the remarkable accomplishments of six-year-old Irene Dare, a diminutive Queen of the Ice whose rhythmic acrobatic skill on skates is truly amazing. "The Birth of a Snowbird," an elaborately staged fantasy depicting the ushering into a snowy world of a baby penguin, is supposed to be the highlight of the production, but as a matter of fact the child's solo numbers are much more pleasing to watch and afford her far greater opportunities to display her feats of speed, grace and agility.

Mickey Rooney "BABES IN ARMS" **Judy Garland**

The supporting cast includes Edgar Kennedy as a harassed husband and father who eventually asserts himself as head of an exasperating family; Roscoe Karns as an irritating ne'er-do-well looking for easy money; Lynne Roberts, refreshingly natural and attractive as nineteen-year-old Jane; Eric Linden as the youthful lover too shy to plead his cause; Mary Hart as the silly mother unduly influenced by her irresponsible brother; George Meeker as the good-looking adventurer; and several bit players who do creditable work in small roles. All of them are experienced performers who do not have much chance against the handicaps imposed by a mediocre story and the prominence accorded a precocious infant. Producer Sol Lesser and director Erle C. Kenton have decreed that **Everything's On Ice** is to be a field day for little Irene — and it is.

BABES IN ARMS:

Produced by Arthur Freed for MGM
Director: Busby Berkeley
Screenplay: Jack McGowan,
Kay Van Riper
Play: Richard Rodgers, Lorenz Hart
Art Director: Cedric Gibbons
Photography: Ray June
Editor: Frank Sullivan

Mickey Moran	Mickey Rooney
Patsy Barton	Judy Garland
Joe Moran	Charles Winninger
Judge Black	Guy Kibbee
Rosalie Essex	June Preisser
Florrie Moran	Grace Hayes
Molly Moran	Betty Jaynes
Don Brice	Douglas McPhail
Jeff Steele	Rand Brooks
Dody Martini	Leni Lynn
Bobs	John Sheffield
Madox	Henry Hull
William	Barnett Parker
Mrs. Barton	Ann Shoemaker
Martha Steele	Margaret Hamilton

**Excellent, roundly entertaining musical comedy with Mickey Rooney parading amazing versatility and supported by a swell cast; the appealing and both human and humorous tale of the children of old-time vaudeville performers who, while their parents are trying an unsuccessful comeback, put on their own show that becomes a real hit.
(Adults & Young People)**

(Running time, 95 minutes)

This is straight, all-audience entertainment at its 1939 best, humorous nonsense and adolescent romantic antics cloaking a serious and sentimental story and the whole embellished with attractive tunes and a lavish production. It's an expansive and expensive film development of the Rodgers and Hart stage success that retains the story and best songs and scenes of the original and adds to them for maximum amusement.

Joe and Florrie Moran, vaudeville troupers, are riding high in the old days with their boy Mickey, born in a theatre, and their daughter, Molly. Booker Madox predicts that these newfangled motion pictures will ruin the variety stage, but no one pays him much attention. Years rush past and the prediction comes true. The Morans and other vaudeville families are living in a small town, scraping along with brief engagements at smalltime theatres and country fairs. The children are growing like Topsy and welfare workers in the town are plotting to drive them out. The oldsters organize a show for one last try and depart on a tour. The youngsters are left behind, and Mickey, who fancies himself a song writer, decides to put on his own show. He is enamored of

Patsy Barton, daughter of another stage couple, and his sister Molly is romancing with Don Brice, another of vaudeville descent. Then Baby Rosalie, once a child star in the movies and now an ingenue, joins the movement. They have their troubles with the law as well as with rehearsals, but begin to whip a show together. Patsy, jealous of Rosalie, leaves to join her parents. Her mother tells her that no real trouper deserts a show and back she comes — just in time. For Rosalie's father, afraid that such a kid production will ruin his daughter's chances for a movie comeback, drags her away. Patsy takes her part and the show goes on. The stage is in an old barn and a large audience has been assembled by strenuous publicity stunts. But a rainstorm developing into a hurricane wrecks the building. Disaster is universal; the oldtimers' tour has died. The town's busybodies are victorious: the oldtimers decide that the only thing to do is to send their children to the state farm. But Booker Madox, now a New York producer, has a good memory. He telegraphs Mickey to bring his gang to New York for a spot in his new revue. Father Joe is dragooned into coaching and directing the youngsters and real success beckons from Broadway.

The entire cast performs with zest and skill, but this is literally Mickey Rooney's picture. He ranges easily and effectively from seriously dramatic scenes to hilarious mimicry and on to song-and-dance routines and instrumental playing. His impersonations of Eddie Leonard, Clark Gable, Lionel Barrymore and President Roosevelt are amusement highlights. Judy Garland as Patsy matches him part of the way, offers a neat imitation of Mrs. Roosevelt and with him sings "Good Morning," a snappy addition to the tunes used from the original stage version, and solos several other songs. The remaining players are authentic and expert right down the line. The song-and-dance spectacles are lavishly handled, in particular the "God's Country" patriotic splurge for the finale. Technically it's a double A production throughout and the same stands for its mass audience appeal.

RIDERS OF BLACK RIVER:

Produced and distributed by Columbia

Director: Norman Deming
Screenplay: Bennett R. Cohen
Story: Ford Beebe
Photography: George Meehan
Editor: William Lyon

Wade Patterson	Charles Starrett
Linda Holden	Iris Meredith
Blaize Carewe	Dick Curtis
Terry Holden	Stanley Brown
Bob	Bob Nolan
Doc Greene	Francis Sayles
Colt Foster	Edmund Cobb
Joel Mathews	Ethan Allen

Sons of the Pioneers

Average western concerned with cattle rustling and the murder of the hero's brother, and furnished with the musical background by the "Sons of the Pioneers." (Adults & Young People)

(Running time, 59 minutes)

Ex-Ranger Wade Patterson arrives in his old home town with the idea of marrying and settling down to some peaceful cattle raising. He very soon discovers that a local rustling ring has been terrorizing the neighborhood. His participation in the righteous clean-up is mandatory when, in preparing the Circle A ranch for Wade's arrival, Sheriff Dave Patterson, Wade's brother, is murdered. It seems that the rustlers have been using the Circle A as the basis of their nefarious operations. Things are nicely complicated by the fact that the heroine's kid brother, though not one of the rustlers, is rather heavily implicated in the mess. The rustlers are on top for the moment; they've lied their way out of the inquest and the new sheriff is in their pay. But the former ranger, using his brains as well as his fists, works on the terrified kid brother, and through his aid traps the leader of the rustlers. Wade and Linda then settle down for a nice quiet life on the Circle A.

Charles Starrett and Iris Meredith are both pleasant and personable as the romantic leads. Dick Curtis as the leader of the gang provides sufficient menace. Starrett's Circle A cowhands are none other than the singing "Sons of the Pioneers" and handle their numbers with considerable spirit. It is a standard job throughout; on the whole, about par for the course.

RIO:

Produced and distributed by Universal

Director: John Brahm
Screenplay: Stephen Morehouse Avery, Frank Partos, Edwin Justus Mayer, Aben Kandel
Story: Jean Negulesco
Photography: Hal Mohr
Art Director: Jack Otterson
Music Director: Charles Previn
Editor: Phil Cahn

Paul Reynard	Basil Rathbone
Dirk	Victor McLaglen
Irene Reynard	Sigrid Gurie
Bill Gregory	Robert Cummings
Roberto	Leo Carrillo
Mushy	Irving Bacon
Old Convict	Maurice Moscovich
Head Waiter	Henry Armetta

Romantic melodrama with penal island and gay Rio cabaret locales, in which the hero is reformed and the villainous husband conveniently erased with poetic justice and finality. (Adults)

(Running time, 75 minutes)

Rio has the advantage of having three capable stars on its roster and a script which, to say the least, is flexible enough to allow each his particular specialty. The film's occasional stodginess arises from the fact that Messrs. Rathbone and McLaglen and personable Miss Gurie are called upon for merely routine antics which could very well have been adequately performed by lesser personages. The title is a mild puzzle; only a small and rather unimportant part of the action takes place in the Argentine city.

Paul Reynard is riding high, wide, and handsome in Paris when his forging and embezzlement activities catch up with him. He is arrested and sent for a ten-year term to a French penal island off Rio de Janeiro. His wife and chief stooge, who has been both valet and bodyguard, establish themselves in Rio to be near him and arrange for his escape. The wife supports herself by becoming a singer in a cafe. Here she meets a moody American engineer who is shadow boxing with his conscience and that demon rum. For a long while Irene and the engineer are on faintly distant terms, but he finally straightens himself out and they fall in love with one another. Meanwhile Dirk, the bodyguard, has gone to arrange for the husband's escape. Word reaches the pair in Rio that the swindler has been killed in trying to escape from the island, and they make wedding plans. But the reports of Reynard's death are somewhat exaggerated, it would seem, for, after suffering incredible hardship, he appears upon the scene. In a scuffle with the bodyguard the husband is killed and a happy ending for the romantic pair assured.

This is Rathbone's picture in many ways and he labors mightily to give it sinister significance. With customary skill he manages at the same time to create some sympathy for the unsavory Reynard. Victor McLaglen has very little to do in this picture; he does that little in his usual abrupt and massive style. Sigrid Gurie performs capably enough without justifying the great expectations many have had of her. She has a couple of songs to sing, among them the tuneful "Love Opened My Eyes." Leo Carillo has an amusing bit as the owner of the cafe. Grim in tone and wavering in its direction and thematic implications, **Rio** will appeal chiefly because of the interest created by its "Devil's Island" background.

ROARING TWENTIES:

Produced by Hall B. Wallis for Warner Brothers

Director: Raoul Walsh
Screenplay: Jerry Wald, Richard Macaulay, Robert Rossen
Story: Mark Hellinger
Photography: Ernie Haller
Art Director: Max Parker
Editor: Jack Killifer

Eddie Bartlett	James Cagney
Jean Sherman	Priscilla Lane
George Hally	Humphrey Bogart
Panama Smith	Gladys George
Lloyd Hart	Jeffry Lynn
Danny Green	Frank McHugh
Nick Brown	Paul Kelly
Mrs. Sherman	Elisabeth Risdon
Henderson	Ed Keane
The Sergeant	Joe Sawyer
Michaels	Joseph Crehan
Masters	George Meeker
Judge	John Hamilton
First Detective	Robert Elliott
Second Detective	Eddie Chandler
Lefty	Max Wagner
Mrs. Gray	Vera Lewis

Rushing, exciting melodramatic saga of the dry decade and the rise and fall of prohibition-bred gangsters; the story of three ex-soldiers in which one becomes a bootlegging big-shot, another a racketeer chieftain and the third a crusading attorney. (Adults)

(Running time, 104 minutes)

The Roaring Twenties is a Warner Brothers specialty, the summation of the studio's long experience and concentration on gangster and racketeer thrillers. Mark Hellinger's story is a composite of actual incidents culled from his columnar career, compressed and intensified for melodramatic emphasis and presented against a careful and colorful background of the turbulent period from the close of the war to the stock market collapse of 1929.

In France, as the Armistice is signed, three American soldiers discuss their future. Eddie Bartlett plans to return to his job as a mechanic and to look up the girl who has been writing him cheerful letters. George Hally expects to reopen his saloon — prohibition is no obstacle to him. Lloyd Hart, a law school graduate, intends to continue in his profession. Eddie comes home to find his place taken and to discover that the girl, Jean Sherman, is just a high school kid. He gets a job as a taxi driver and one evening, while delivering a package to Panama Smith, nightclub hostess, is arrested for transporting liquor. He refuses to implicate her and she in turn pays his fine and backs him in a real bootlegging career. He battles his way up to dominance and, after he meets his former buddies, takes them up with him. Thru his influence the girl Jean, now grown up, becomes a successful entertainer. Eddie is madly in love with her — but she prefers lawyer Lloyd. Eddie and George, as racketeer partners, accumulate fortunes, then separate when George rebels at being a subordinate. In the market crash, Eddie loses everything and drops back again to taxi-driving. George, however, goes on to greater gangster power. Lawyer Lloyd, meanwhile, has married Jean, has quit acting as mouthpiece for crooks and is now in the district attorney's office. Gangster George threatens Lloyd's life unless he quits his racket investigation. Jean turns to Eddie for aid and in a smashing action climax Eddie kills George and is himself mortally wounded.

James Cagney as Eddie is back in his former groove and fills it completely with as vigorous and dynamic a performance as any ever offered in his early public enemy days. Humphrey Bogart has a tailored role as George and equals his best smoothly sinister and snarling portrayal. Jeffrey Lynn is a quietly convincing Lloyd; Paul Kelly adds atmospheric grimness as a hard-boiled bootlegger. Priscilla Lane is a dutifully adequate heroine Jean while Gladys George is particularly effective as the nightclub hostess who loves and at last wins Eddie — for a while. Frank McHugh handles the contrasting humor in his customary style and the others are dependable stock players. Considerable attention has been given to the background material, including several period songs. The production displays meticulous care and competence throughout and is paced for pounding excitement. It's a first-class thriller that justifies its title.

WHAT A LIFE:

Produced by Jay Theodore Reed for
Paramount

Director: Jay Theodore Reed
Screenplay: Charles Brackett,
Billy Wilder
Play: Clifford Goldsmith
Photography: Victor Milner
Editor: William Shea

Henry Aldrich	Jackie Cooper
Barbara Pearson	Betty Field
Mr. Nelson	John Howard
Miss Shea	Janice Logan
Mr. Bradley	Vaughan Glaser
Ferguson	Lionel Stander
Mrs. Aldrich	Hedda Hopper
George Bigelow	James Corner
Miss Wheeler	Dorothy Stickney
Miss Pike	Kathleen Lockhart
Mr. Patterson	Lucien Littlefield
Pinkie Peters	Sidney Miller
Prof. Abernathy	Andrew Tombes
Janitor	George Guhl
MacGowan	Arthur Aylesworth
Miss Doolittle	Wilda Bennett
Butch Williams	Bennie Bartlett
Drum Majorette	Kay Stewart
Harold	Leonard Sues

Hilarious and warm-hearted filming of the Broadway comedy success which first brought the difficulties of that misunderstood adolescent Henry Aldrich to national attention; the tale of Henry's tribulations at Central High where life's grim problems are poised by, among other things, an Ancient History exam and the Prom. (Adults & Young People)

(Running time, 75 minutes)

Two years of success on a Broadway stage and a year of equally favorable reception via the airwaves form the performance background of the light-hearted and intensely human story of that well-meaning, but jinx-haunted boy, Henry Aldrich. Paramount now brings his story to the screen with a canny adaptation of the play which conforms reasonably to its original outlines. The screen version is particularly fortunate in its casting of some of the members of the stage production in their original roles, notably Betty Field as Henry's girl friend and Vaughan Glaser in an unforgettable portrayal of the school's principal.

Henry Aldrich's problems are simple enough — to anybody but him. All he has to do is to concentrate his efforts upon remaining in high school. You won't take that as a tame assignment if you happen to know Henry. It isn't. Henry is a daily guest at the principal's office in his inevitable and quite unwilling role of school scapegoat. Take that matter of the examination, now. If he doesn't pass that it means no Prom for Henry. This is the stuff of tragedy. He just must go to that Prom. After all, he carried Barbara Pearson's books on the way home from school before she became a glamour girl. In the days when she wore her hair straight back and dressed like a future schoolmarm he was her dutiful slave. To have that flashy George Bigelow escort her on that night of nights now that she's a glamour girl and worthy of George's lordly condescension would be too much. The only way Henry can pass the exam, unfortunately, is by cribbing from George's paper. It gets him in a peck of trouble. Even worse is the hue and cry raised when the school's band instruments disappear and suspicion points to Henry. Just about then the long-suffering worm executes a welcome turn; Henry strikes back. He discovers the real culprit in the case of the missing band instruments and he crowns his sophomore year with glory by taking the lovely Barbara to the Prom.

The thing to cheer about in the movie version of **What A Life** is the happy fact that, sternly brushing aside all possible temptations to do otherwise, the film retains the flavor of authenticity in the high school background present in the play. To the bland performance of Mr. Glaser must go much of the credit for this. Then, too, the comedy is made more penetrating and significant by the skillful direction which allows for moments of poignance and real tenderness. The spiritual values of the problems of adolescence as well as the callow comedy they sometimes afford are therefore not slighted.

Although he cannot equal the vocal histrionics of Ezra Stone, the Henry Aldrich of stage and radio, Jackie Cooper gets his best role since growing out of the kid-part stage and he turns in a performance at once vigorous and sensitive. Betty Field was Henry's girl in the Goldsmith play; she plays the same part with a freshness and understanding which will "make" the picture for many people. Vaughan Glaser has just gone on being the high school principal, which is a bald way of stating that he dominates with unerring comedy and rightness every scene he is in. The other members of the cast turn in more than adequate performances. Lionel Stander is the detective, but the gum shoes don't conceal the fact that he is still Lionel Stander. The script burgeons with good lines and the direction is keenly alive to the story's underlying implications as well as its broadly comic moments. **What A Life** is genuine all-family entertainment.

STOP, LOOK AND LOVE:

Produced by Sol Wurtzel for
20th Century-Fox

Director: Otto Brower
Screenplay: Harold Tarshish,
Sada Cowan
Story: Harry Delf
Photography: Lucien Andriot
Editor: Nick DeMaggio

Louise Haller	Jean Rogers
Joe Haller	William Frawley
Dick Grant	Robert Kellard
Dinty	Eddie Collins
Emma Haller	Minna Gombell
Dora Haller	Cora Sue Collins
Willie Haller	Jay Ward
Harry Neville	Roger McGee
Rita	Lillian Porter

Amusing and at times hilarious domestic comedy in which the whole family attempt to help sister land her man and almost succeed in ruining her chances by their well-meaning but much too obvious "rush" of the victim. (Adults & Young People)

(Running time, 57 minutes)

A pleasant, unpretentious, and not too serious addition to the current cycle of "family" films, **Stop, Look and Love** has a certain bouyancy that goes far to make up for its simplicity of plot and rather mediocre dialogue. The Hallers are another typical American family, of course, and their problems, such as they are, are presented in a lightsome and sentimental spirit.

Louise Haller is blessed with looks and personality and mildly cursed with a well-meaning but meddling mother who swoops down on even the most casual of her daughter's "dates" with the full intent of hustling him to the altar. This doesn't exactly make Louise popular. One evening, possibly bored by her too charming family, she goes alone to the movies — a lucky break for her because she meets Dick Grant, falls in love with him, and plots grimly to keep him from her mother's ken. Mother does the expected when the inevitable meeting occurs and the fireworks start. Louise's father puts in a sympathetic oar which saves the young people's romance, but not until a general family free-for-all has provided considerable fun.

William Frawley and Minna Gombell as Mr. and Mrs. Haller lend more than a surface humor to their parental roles. Frawley's steady sympathy is an excellent foil to Miss Gombell's nervous delineation of the meddling mother. Cora Sue

Collins does well by her rather time-worn part of the kid sister with a crush on movie stars. Jean Rogers is charming and more than adequate as the long-suffering daughter. Vaudeville's Eddie Collins makes the comic best of a bit role. The romantic pair do well by a song or two. The film has genuine family audience appeal.

FLYING DEUCES:

Produced by Boris Morros for RKO-Radio

Director: Edward A. Sutherland
Screenplay: Ralph Spence, Alfred Schiller, Charles Rogers, Harry Langdon
Photography: Art Lloyd
Editor: Jack Dennis

Stan	Stan Laurel
Ollie	Oliver Hardy
Georgette	Jean Parker
Francois	Reginald Gardiner
Commandant	Charles Middleton
Sergeant	Jean Del Val
Corporal	Clem Wilenchick
Jailer	James Finlayson

Typical Laurel and Hardy slapstick comedy with the boys as American fish peddlers visiting Paris and then as privates in the Foreign Legion in French Morocco where they have gone "to forget." (Adults & Young People)

(Running time, 65 minutes)

That pudgy gent with the derby and his sad-faced sidekick are at it again. It may come as a surprise to learn that Des Moines fish market clerks can afford to take a vacation in Paris, but one has to learn to accept the vaguely plausible when dealing with Messrs. Laurel and Hardy, Anyway, here they are in Paris, and to Ollie that gay metropolis means but one thing, love. The tender passion blossoms in his ample heart and he heaves his wistful sighs in the direction of a pretty waitress named Georgette who, unknown to him, is married. When he is spurned with thoughtless laughter, Ollie's first thought is that he and Stan should commit suicide; later he decides that joining the Foreign Legion will be an effective substitute. It is. Ollie learns to "forget" with unloverlike dispatch, especially when he discovers that one of his superior officers is Georgette's husband. Relegated to laundry duty, the boys plan their getaway. Escape becomes a really burning issue for them when they are sentenced to be executd at dawn for an attempted walkout. They flee in an airplane which they don't know how to handle and their wild flight ends in a crack-up. Ollie is reincarnated as a horse gamboling in green pastures.

The Flying Deuces is at times a shrewd mixture of slapstick with moments of real whimsy. At other times it suffers from dead spots and would profit from judicious cutting. One of the film's best gags occurs when Laurel converts the springs of his prison bunk into a harp, another is a singing number for Hardy to which Laurel executes a few nimble steps. Most of the gags are of the routine bumping into a wall variety. Novel and tuneful melodies lend a definite lift to the proceedings. Laurel and Hardy fans will readily succumb, others will probably rate it just another slapstick farce.

PERIODICAL REFERENCE GUIDE

A listing of recent articles of interest to students of the movies

(The titles here listed are all from general periodicals which publish only occasional pieces on the movies. Fan magazines, trade journals and other periodicals devoted exclusively to the screen are not included. The purpose is simply to provide a convenient reference to interesting and informative articles which the movie student might overlook in his regular reading.)

ADVENTURES OF A ROVING CAMERAMAN,
Popular Mechanics, July
Taking movies in every corner of the world

ARNOLD SCORNS MOVIE CODE,
Business Week, August 26
Producers' voluntary business practices code fails to halt anti-trust drive

BRITISH DOCUMENTARIES,
Theatre Arts Monthly, August
Films illustrating the history and problems of industrial civilization

A CHILD EXPLORES HIS WORLD,
by C. Kneeland
Hygeia, August
A film showing the value of museums

CHARLIE CHAPLIN,
by Alistair Cooke
Atlantic, August
An Atlantic portrait

CINEMA IN EUROPE,
Fortnightly, September
Cinema developments abroad

EFFECTS ON HEALTH OF GASES PRODUCED BY THE ELECTRIC ARC,
American Journal of Public Health, August
Ventilation of motion picture projection booths

ENLISTING A CONGREGATION FOR MISSIONS THROUGH VISUAL EDUCATION,
Missionary Review of the World, July
Films portraying life in missionary fields

FEVER CHART FOR HOLLYWOOD,
American Magazine, October
Survey of people and customs of Hollywood. A Carnegie corporation study under the direction of L. C. Rosenstein

FILMS AS A RECORDING MACHINE,
by Iris Barry
Saturday Review of Literature, August 12
Every film is a document for the information it carries

FIRMS GET FREE ADS IN MOVIES,
Business Week, September 2
Products receive plugs because directors want realism

HE'S GOT SOMETHING,
by J. P. McEvoy
Saturday Evening Post, July 1
Public and private life of Darryl F. Zanuck

HOW ARE THE MOVIES,
Commonweal, August 4
Cinema from the Catholic point of view

HOW TO BECOME A GREAT WRITER, by Alva Johnston
Saturday Evening Post, July 29
Fabulous career of Edgar Rice Burroughs and his Tarzan tales

INDIA IN WESTERN FILMS,
by B. Funesca
Asia, July
Scenes depicting life in Asia prove to be false

JASCHA HEIFETZ TRANSPOSED TO THE FILMS,
Etude, August
Heifetz and the film "They Shall Have Music"

KEEPING UP WITH HOLLYWOOD,
by Kay Mulvey
Woman's Home Companion, July, August, September
Hollywood personalities, fashions, etc.

MODERN METHODS IN SOUL BUILDING,
Catholic World, September
Can a flourishing culture be founded on visual and auditory apparatus?

MOVIE FORUM, by M. Hannan
Good Housekeeping, September

MYSTERY MAN, by Katharine Roberts
Collier's, September 16
Career and methods of Alfred Hitchcock

MOVIES FILL GAPS IN STAGE PLAYS,
Popular Science, August
Films to depict scenes impossible for stage production

ONE MAN'S MEAT, by E. B. White
Harper's, July
Hollywood's standard of living

THE PERILS OF PAULETTE,
by Kyle Crichton
Collier's, September 2
Adventurous career of Paulette Goddard

PROGRESSIVISM ON ALL SIX,
Newsweek, June 3
A documentary movie on progressive education to be shown to parents

PROPS — HOLLYWOOD ARTISTS WHO CREATE THE ILLUSIONS,
American Magazine, August
By whom and how sound effects are achieved

STORY OF THE DOCUMENTARY FILM,
by John Grierson
Fortnightly, August
Brief survey of the documentary movement

SUICIDE SQUAD, by Billy Jones
Collier's, September 16
Hollywood's stunt men

TENOR ON HORSEBACK,
by Alva Johnston
Saturday Evening Post, September 2
The life of Gene Autry

THEY SHALL HAVE MUSIC,
Newsweek, July 31
Part played by Heifetz in the film

WORTHWHILE MUSIC IN THE MOVIES,
Etude, July
Classical music in recent movies

INTERMEZZO, A LOVE STORY:

Produced by Selznick-International, distributed by United Artists

Director: Gregory Ratoff
Screenplay: George O'Neill
Story: Gosta Stevens, Gustav Molander
Photography: Gregg Toland
Music Director: Lou Forbes
Art Director: Lyle Wheeler
Editors: Hal C. Kern, Francis D. Lyons

Holger	Leslie Howard
Anita	Ingrid Bergman
Margit	Edna Best
Thomas	John Halliday
Charles	Cecil Kellaway
Greta	Enid Bennett
Ann Marie	Ann Todd
Eric	Douglas Scott
Emma	Eleanor Wesselhoeft
Marianne	Marie Flynn

A quietly eloquent, beautifully produced and mature motion picture; the story of the romantic intermezzo of a famous violinist and an eager young pianist who at last has the wisdom and the courage to send him back to his family. (Adults)

(Running time, 70 minutes)

Three years ago Ingrid Bergman played the part of Anita Hoffman in a Swedish **Intermezzo** under the direction of Gustav Molander. When David O. Selznick signed Miss Bergman, he also acquired the film rights to the **Intermezzo** script. The combination as now presented is both an appropriate screen introduction to a fresh, distinctive personality and a sensitive, often poignant, truly fine film.

Holgar Brandt, famous violinist, returns to his home and family in Switzerland after a successful concert tour with his friend and accompanist, Thomas Stenborg, who now plans to retire. Holgar is welcomed by his son and daughter and by his devoted wife, Margit. Little Anne-Marie, his daughter, has developed promising musical talent under the tutelage of Anita Hoffman, a young pianist who is studying for a concert career and has applied for a scholarship. Holgar's interest is aroused when he hears her play and he is flattered by her evident reverence for his genius. Before long they are in love, she with the eager adoration of youth for maturity, he with the self-delusion of a man who believes he can recapture his youth in her love. Their secret meetings leave Anita feeling furtive and ashamed and, determined to end an unhappy situation, she tells Margit she has been called back to Denmark and must leave. Holgar, however, persuades her to go with him as his accompanist on a new concert tour. Months of happiness and success follow. Then Thomas appears with papers to be signed for the divorce to which Margit has agreed. Holgar is dismayed at the idea of thus definitely cutting himself adrift from his family, yet is not willing to give up Anita. It is she who decides to be strong for them both, and in his absence departs to accept the scholarship just awarded her.

Up to that point **Intermezzo** is a picture of appealing loveliness, of admirably sustained mood. Then a final sequence is added which detracts from the effect, a routine screen ending in which Holgar returns, visits the school which his daughter is attending and is reunited with his wife by the worn device of an accident to their child resulting in near-tragedy. That is obvious plotting which is completely out of key with the main portion of the film.

Leslie Howard **"INTERMEZZO"** **Ingrid Bergman**

In outline, of course, **Intermezzo** tells just another triangle story. But it is made much more than that by superbly understanding direction, sincere and convincing performances and exquisite technical production. Miss Bergman brings to the part of Anita a compelling beauty, a natural, simple dignity and genuine dramatic ability. Leslie Howard as the emotional artist at the mercy of a mercurial temperament fulfills the demands of the role with his usual restrained and discriminating skill. Edna Best plays the wife with quiet, sympathetic sincerity. John Halliday is warmly human in his brief scenes as Holgar's friend and accompanist. Director Gregory Ratoff has staged the story with imagination and smooth pace. With the exception of the unnecessary final sequence, **Intermezzo** gives the impression of having been cut from life, of being an interlude in the lives of living people.

THE FIGHTING GRINGO:

Produced by Bert Gilroy for RKO-Radio

Director: David Howard
Screenplay: Oliver Drake
Photography: Harry Wild
Art Director: Van Nest Polglase
Editor: Frederic Knudtson

Wade Barton	George O'Brien
Nita	Lupita Tovar
Don Aliso	Lucio Villegas
Ben Wallace	William Royle
Rance Potter	Glenn Strange
Monty Bates	Slim Whittaker
John Courtney	Le Roy Mason
Sandra Courtney	Mary Field
Pedro	Martin Garralaga
Jose	Dick Botiller
Sheriff Warren	Bill Cody, Sr.
Utah Jones	Cactus Mack
Felipe	Chris-Pin Martin

Fast-paced tale of a gringo Robin Hood and his merry men who mete out justice from the hip to a band of rancho-grabbing crooks in a melee of hard riding, straight shooting, and fiesta-making. (Adults & Young People)

(Running time, 59 minutes)

It all starts when Wade Barton rescues lovely Senorita Nita del Campo in an attempted stagecoach holdup. The Senorita very naturally invites this cool, good-looking gringo and his pals to a fiesta at her father's ranch just north of the Rio. When he gets there Wade as naturally decides to assist Nita and her father against the machinations of a local banker and ranch foreman to take over the El Rio Rancho on the basis of a trumped-up land survey. Nita's father, Don Aliso, is forced to flee because he is wrongly accused of having murdered the banker. Wade and Don Aliso escape from Wallace, the crooked ranch foreman, in time to come to the aid of Nita besieged at the rancho. In the end, Wade rather unchivalrously rides off to a new adventure leaving the lovely Senorita pretty much out on a limb.

George O'Brien does his usual capable job, riding like a centaur and shooting with deadly accuracy. Lupita Tovar as the Senorita is lovely to look at and well worth all the shooting. The rest of the cast perform creditably enough and the musical numbers at the fiesta, while slowing up the plot a bit, lend spice and an element of the unusual to this otherwise custom-made western.

THE DEMON BARBER OF FLEET STREET:

Produced and distributed by
Select Attractions

Director: George King

Sweeney Todd	Tod Slaughter
Johanna	Eve Lister
Mark	Bruce Seton
Nan	Davina Craig
Stephen Oakley	D. J. Williams
Pearley	Jerry Verno
Mrs. Lovat	Stella Rho
The Beadle	Johnny Singer

THE RETURN OF THE FROG:

Produced and distributed by
Select Attractions

Director: Maurice Elvey
Screenplay: Ian Hay (Based on an Edgar Wallace story)
Photography: George Stretton

Cast includes: Gordon Harker, Rene Ray, Una O'Connor, Hartley Power, Cyril Smith, Charles LeFeux, Charles Carson, George Hayes.

Two gory melodramas, English-made, in both of which psychology and the muted terror of atmospheric build-up play second fiddle to blood-baths and heavy-footed sensationalism. (Adults)

(Running time, **Barber**, 66 minutes)
(Running time, **Frog**, 70 minutes)

Our English cousins like their horror straight, and in these two productions no shudder-appeal is overlooked. The Fleet Street tonsorial artist, in particular, dedicates his talents to dressing up an occasional light moment in the film with another elaborate throat-slashing. The Frog is less lingering in his lethal attentions; short shift from an automatic is his method. For American audiences there is an added mystery element: the fog-deep "veddy English" accents of the cast.

The Demon Barber of Fleet Street starts off with a contemporary barber's tale of a predecessor's throat-cutting proclivities. The body of the picture is a flash-back of some centuries into the life of this "demon." It is this early barber's pleasant pastime, while plying his legitimate waterfront trade, to lure wealthy East Indian passengers to his shop where he has an ingenious contraption for the murders. He is not motivated by madness, merely by sordid lust for loot. Just as he is about to marry Johanna, Mack arrives in port. Sweeney Todd is willing to add to his long list of victims, but Mack refuses to cooperate. The villain decides to set fire to his shop, trapping Johanna and himself in the blaze. Mack dashes in to save the girl, but the barber perishes.

Edgar Wallace fans will recognize and relish **The Return of The Frog.** It is the lightsome story of the Frog's return to London to organize a reign of terror. He reckons, however, without the "Yard," for Inspector Elk, who provides the film's only intentional humor, is hot on the trail. The inspector, aided by a former gunman, American model, sets a trap for the Frog and his men by the simple and time-worn expedient of watching every move of "the girl." A "world of tomorrow" atmosphere is brought in by the fact that the Frog uses a television set to direct gang activities; it is only tit for tat when Inspector Elk uses it as a trap.

These two films are being offered as a Siamese bill, the idea being to cater to the fans who went in a big way for previous double doses of horror. In this they should have a moderate success. Direction and performances in both pictures are sufficient unto the evil thereof.

HERO FOR A DAY:

Produced by Ken Goldsmith for Universal

Director: Harold Young
Screenplay: Harold Buchman
Story: Matt Taylor
Photography: John Boyle

Sylvia Higgins	Anita Louise
'Brainy	Dick Foran
Frank Higgins	Charley Grapewin
Mr. Dow	Burton Churchill
'Mom' Higgins	Emma Dunn
Billy	David Holt
Abbott	Richard Lane
Coach Bronson	Samuel S. Hinds
Fitz	Jerry Marlowe
Jean	Frances Robinson

Mediocre gridiron melodrama in which the old story of the last minute touchdown is given a slightly different twist by the forgotten football hero of a generations back who inspires the hero of the game. (Adults & Young People)

(Running time, 65 minutes)

Thirty-five years ago Frank Higgins was the idol of his college and an all-American. Today is a nightwatchman on a construction job. He has long since lost all the cocksureness that was his when in the last few minutes of play he came across with the winning touchdown. His alma mater is scheduled to play a post-season game and local interest is complacently nil. To attach some "human interest" to the fracas the publicity boys play up Higgins. Despite the inherent shabbiness of this set-up, Higgins manages to regain his own self respect and to knock a little of cockiness out of "Brainy," today in circumstances and in the state of mind he himself was when long ago he was the day's hero. He also saves Brainy's romance with a pretty stenographer who dresses like the Queen of Sheba. Oh, yes, the game is won in those desperate last minutes when defeat seems certain for our side.

Despite its novel approach of considering the later life of football heroes, this remains definitely a routine program filler. Charley Grapewin struggles heroically against the moss-grown material and limp dialogue. The others struggle, not quite so heroically. Anita Louise is decorative enough and Dick Foran looks sufficiently businesslike in his helmet. The football scenes are apparently culled from stock shots and some of them are poorly matched.

THE MAN WHO DARED:

Produced and distributed by
Warner Brothers

Director: Crane Wilbur
Screenplay: Lee Katz
Story: Lucien Hubbard
Photography: Arthur L. Todd
Art Director: Charles Novi
Editor: Harold McLernon

Marge Carter	Jane Bryan
Ulysses Porterfield	Charley Grapewin
Matthew Carter	Henry O'Neill
Ted Carter	John Russell
Jessie Carter	Elisabeth Risdon
Ralph Carter	James McCallion
Bill Carter	Dickie Jones
Stephen Palmer	Fred Tozere
Nick Bartel	John Gallaudet
Mary McCrary	Grace Stafford
Stuart McCrary	Emmet Vogan

Novel gangster melodrama with emphasis on the courageous way a typical American family, led by its grandsire, fights back against racketeering and political corruption.
(Adults & Young People)

(Running time, 60 minutes)

Grandpa Ulysses Porterfield is staying with his daughter's family on a short leave from the Old Soldiers home. The idyllic home life of the Carters is rudely destroyed by the brutal murder of their next door neighbor, a private detective who has been gathering evidence of political corruption which will blast the city administration and its crooked police cohorts. The Carters are in possession of evidence which will establish the killers' identity and thus become the object of considerable terrorism. They keep mum for a while, but when little Bill Carter is kidnaped to insure their silence, Grandpa goes on the warpath. Ranging all over the district where he believes Bill is being held, Grandpa plays the boy's favorite tune on the harmonica. His hunch is rewarded when Bill throws his football through the window of the hideout. Grandpa summons the decent element in the police force and in the ensuing raid the boy is rescued. Bill and Grandpa rush to court where the murderer is about to be released through lack of evidence. This gives the elderly hero a chance to deliver a long declaration about law and order and sweet democracy.

In Grandpa Porterfield and the Carter family and in the scenes of their domestic life which form a neat contrast with the thuggery of the underworld and its political higher-ups **The Man Who Dared** has a much better anti-crime lesson than in its set speeches obviously trying to tie up with the current defenses of individual freedom and democracy in a wider field. The cast is more than merely adequate; excellent performances are contributed by Charley Grapewin, Jane Bryan, and Henry O'Neill. John Gallaudet is properly menacing as the leader of the gang. By shrewd focusing of attention on the family circle and highlighting domestic virtues the film avoids classification with the usual gangster thrillers.

OKLAHOMA TERROR:

Produced by Lindsley Parsons for
Monogram

Director: Spencer Bennett
Photography: Bert Longenecker
Screenplay: Joseph West
Story: Lindsley Parsons
Editor: Robert Golden

Jack	Jack Randall
Fuzzy	Al St. John
Helen	Virginia Carroll
Cartwright	Davison Clark
Yucca	Nolan Willis
Haddon	Glen Strange
Don	Warren McCollum
Slade	Don Rowan
Reynolds	Brandon Beach
Mason	Tristram Coffin
Reb	Ralph Peters

RUSTY — "The Wonder Horse"

Routine western in which the hero solves the mystery of his father's murder

and incidentally mops up a gang of local badmen; not much on story but there's plenty of action. (Adults & Young People)

(Running time, 60 minutes)

Fresh from winning the Civil War, Jack (it's a favorite trick in westerns to give the leading character the actor's first name and no other) gets into action again investigating the murder of his father, manager of an Oklahoma stagecoach line. There have been quite a few murders in the town, and Slade, the new manager of the line, is suspected of most of them. Jack organizes a group of vigilantes composed of ex-soldiers, both Union and Confederate, to clean up the town once and for all. As Slade has been his father's best friend, he isn't too keen on suspecting Slade of all the current villany, and turns his attention to Cartwright, owner of the line. Finally he learns the truth from Slade, that Jack's father had suspected Cartwright of crooked dealing. After a lot of rushing around, Jack gets Cartwright in a position where they are riding right into the ambush that Cartwright planted. Cartwright breaks down at that point, and the vigilantes arrive in the very nick of time to shoot it out.

A routine story and routine antics call for routine performances — and get them. Jack Randall is a good-looking hero and he certainly can ride. Virginia Randall is the only female in the picture, so she must be its heroine. Al St. John, silent film veteran, mumbles some ineffective comedy lines which remain for the most part inextricably tangled in his beard. Rusty, "The Wonder Horse," Jack's mount in the film, deserves mention because he's there the picture's best moments and has as much to do with them as anybody.

TWO BRIGHT BOYS:

Produced by Burt Kelly for Universal

Director: Joseph Santley
Screenplay: Val Burton,
Edmund L. Hartmann
Photography: Elwood Bredell
Art Director: Jack Otterson
Editor: Phil Cahn

Rory O'Donnell	Jackie Cooper
David Harrington	Freddie Bartholomew
Bill Hallet	Alan Dinehart
Hilary Harrington	Melville Cooper
Kathleen O'Donnell	Dorothy Peterson
Mike Casey	J. M. Kerrigan
Clayton	Willard Robertson
Washburn	Eddie Acuff
Boswell	Hal Dawson
Sheriff	Eddy C. Waller

Comedy melodrama of the oil fields with a well contrasted "pals" team in Cooper and Bartholomew, playing its snappy lines and familiar situations for humor as well as for heroics. (Adults & Young People)

(Running time, 69 minutes)

When confronted with the mortgage-falling-due-on-the-farm situation the next best thing to chucking it out the window is to refurbish it so that it's own mother would pass it by without recognition. As a starter, you can have the old homestead property be a part of valuable oil producing land. The fact that your heroes are adolescents add a twist, and the improbable addition of an English accent or two makes for an extra soupcon of surprise. And if you can make all this add up to a comedy where laughs outweigh all the oil-smeared grunting and "them papers" hectoring of the cast, well then your producer and director are a couple of bright boys themselves.

The O'Donnell farm is the scene of an oil drilling attempt by its youthful owner and his mother and also the object of a land-grab by the local oil baron, Bill Hallet. Failing in his previous attempts to trap the O'Donnells, Hallet forces Hilary Harrington, impecunious and not too straight-laced Englishman, and his son to pose as friends of Rory and his mother in order to get them to take out a loan through which he plans to foreclose on the farm. Having done Hallet's dirty work thus far, the Harringtons try to salve their consciences by hurrying things up with the well before the note falls due. This doesn't quite work, however, and the Harringtons are chased off the farm by an indignant Rory. Harrington Sr. squares himself with the O'Donnells by the dubious method of forging an order in Hallet's name. In comes a gusher and the farm is saved and the O'Donnells and Harringtons are fully reconciled. Harrington Senior must have a little session with the law first, but one can be sure he'll be back in no time.

Teamed as they were in **Spirit of Culver**, Jackie Cooper and Freddie Bartholomew fill their roles with gusto. Freddie's part especially has been tailored to fit his accent and his "awkward age" status and to minimize the difficulties both have him in at the moment. Melville Cooper does a splendid job of Harrington Senior, a sort of streamlined Micawber and typical member of a family whose blacksheep became a vicar. Alan Dinehart manages to get suavity and humor even into his villain role. J. M. Kerrigan has a salty bit as the O'Donnell's loyal driller. There are a lot of good-natured sallies of Irish-versus-English lines and byplay. It's amiable family entertainment.

FULL CONFESSION:

Produced by Robert Sisk for RKO Radio

Director: John Farrow
Screenplay: Jerry Cady
Story: Leo Birinski
Photography: J. Roy Hunt
Art Director: Van Nest Polglase
Editor: Harry Marker

McGinnis	Victor McLaglen
Molly	Sally Eilers
Father Loma	Joseph Calleia
Michael O'Keefe	Barry Fitzgerald
Norah O'Keefe	Elisabeth Risdon
Laura Mahoney	Adele Pearce
Frank O'Keefe	Malcolm McTaggert
Weaver	John Bleifer
Moore	William Haade
Mercantonio	George Humbert

An interesting, well-made melodrama with a familiar story lifted to new level by the soul-searchings of a petty criminal who blunders into murder and is urged by a priest to confess publicly and save the life of an innocent man. (Adults)

(Running time, 72 minutes)

Occasionally there appear so-called "Class B" offerings which through inspired direction and sincere and capable performances rise above story material of ancient vintage and sternly melodramatic implications. These films earn the right to be considered and to be seen for themselves and not as mere program fillers. **Five Came Back** was such a film. **Full Confession** is another.

Filled with commendable Christmas spirit, Pat McGinnis decides to steal a fur coat because his sweetheart Molly, an attractive waitress, has often said she wanted one. Unfortunately for him, the department store watchman surprises him in the act. McGinnis slugs the watchman and in his getaway kills a policeman with the watchman's gun, leaving the weapon beside his victim's body. Then he gets himself arrested on a minor charge to serve as alibi. Meanwhile the watchman is convicted of the crime. McGinnis, severely wounded in a prison fracas and believing himself at the point of death, reveals the true story of the murder in his confession to a Catholic priest. The priest saves the prisoner's life with a blood transfusion and McGinnis recovers, recanting his confession and defying the priest to break the seal of the confessional. The priest can either stand hopelessly by or try to awaken the murderer's conscience and get him to confess publicly. He chooses the latter course, and a terrific moral struggle, at times breaking out into violence, ensues. McGinnis' final capitulation is brought about partly through the aid of psychology, partly through a final melodramatic touch.

Victor McLaglen has a role in this film at times strongly reminiscent of his memorable portrayal in **The Informer.** He plays the part of the blustering, blundering weakling in something of the same tradition. Even more effective is Joseph Calleia, who, as Father Loma, wears the cloth as though born to it. The most memorable characterization is offered by Barry Fitzgerald as the night watchman. To the relatively minor part of the wrongly condemned man he lends his wealth of acting experience and his rich and persuasive brogue. Sally Eilers as Molly catches the film's changing moods with sureness. Mr. Farrow's direction is an added and, indeed, controlling factor in the picture's creditable triumph over an old, old story. And the physical production displays dependable competence.

FOREIGN FILMS in the UNITED STATES — OCTOBER

by Nigel Dennis

I had expected this month to be able to raise the problem of the future of foreign films — presuming a cessation of foreign production on account of the war. But it is clear that both France and England have so large a reserve of stock for the American importer that the critic will have his hands full for some time trying to keep up with current releases. This month has been something of a record for foreign showings.

A record in quantity, anyway. There is a certain amount of dead wood that can be cleared away quickly and casually. From France, two pictures **Betrayal** and **Mademoiselle Ma Mere**, both unimportant and unexciting. **Betrayal** shifts the Mary of Scotland theme to Russia, with the unhappy Elizabeth Tarakanova and Catherine the Great in the places of Mary and Queen Elizabeth. It is one of those would-be poignant affairs: love running neck-and-neck with the headsman's ax — with subsequent loss of neck. **Mademoiselle Ma Mere** describes itself in the ads. simply as **"Une farce risquee de boudoir"** and the critic is hard put to elaborate on this definition. Enough that Danielle Darrieux inhabits the boudoir in question, having married a rich old poppa and finding unadulterated love somewhat tedious. There is much risquee dialog, a risquee-looking bed and some risquee young gigolos, but otherwise little but froth from one reel's end to another. One presumes this picture was resurrected from a Paris hiding-place after some years of forgotten existence; certainly it is anything but added stature for its star.

The risquee element in a Russian studio is about as common as a millionaire on a collective farm, and Amkino's **On His Own** tells us some more of the story of Maxim Gorky's youth, with lengthy and determined sequences of grinding poverty and squalor. The best thing about this picture is its settings: fine, sweeping views of stretches of the Volga, life as it is lived in the galley of a river-boat and in the poor quarters of a Tsarist village. The cast is good, too, but the players are given little chance of consecutive action. Young Gorky (Alexei Lyarsky) is the only personality on which the camera can fasten and follow, and as the thoughts of the scriptwriter have been more with the young man's anguish than with his place as part of a motion picture, the movement is tied down with heaviness and lack of direction.

CONRAD VEIDT

The fourth minor foreigner is Italian, and I call it minor even though it is the best production to come from the Italian studios in many a long day. It has taken its technical tricks (smooth lighting, elaborate sets, spectacular battles) from Hollywood, but its theme of the conquest of decadence by virility comes straight from the Fascist handbook. Entitled **Scipio Africanus** it tells the story of the Roman general Scipio's triumph over the Carthaginian leader, Hannibal. (The triumph was inevitable, one soon gathers, because the Romans were splendidly disciplined and used after-shave lotion, whereas the Carthaginians were a loose-living bunch with tangled decadent beards.) **Scipio** has splendid settings of Rome and Carthage, immense battles filled with elephants and gore, a luscious Queen of Carthage (Francesca Bragiotti), and Isa Miranda as a Roman captive suffering a fate worse than death at the hairy hands of Hannibal. Carmine Gallone directed.

* * *

Of the better foreign productions, the English **I Met A Murderer** is, by implication, the most interesting. As a film its faults are many; continuity, acting and editing being frequently amateurish. This is because it is an amateur production, having been made at a cost of a few thousand dollars by three young English aspirants: Roy Kellino, Pamela Kellino and James Mason. It was not produced in a studio at all; its settings are the natural English countryside and farmhouses. Its story is simply that of a farmer who kills his nagging wife and, despite the help of a friendly girl, is hunted to death by police and citizens.

VALERIE HOBSON
"U-BOAT 29"

The inevitable comparison of this picture with Alfred Hitchcock's **The Girl Was Young** is more or less justified. But **The Girl Was Young** stands as the weakest of Hitch's pictures, and his youthful disciples have followed his tricks and touches more than his spade-work on preparation and strict adherence to theme. Hitchcock has never sacrificed the essentials of the chase to side-shows on the way; his imaginative dashes of color have always appeared as an intrinsic element of his story. This hewing to the line is what is lacking in **I Met A Murderer:** the script is too ready to stray off into the soft beauty of the English landscape and ignore the hard road of tense adventure. As a result the tempo is too elastic; the tightness, so essential to a thriller, half-lost.

One is left to praise this picture partly for reasons that are likely to sound abhorrent to its makers — for the pleasure of seeing the touch of the amateur as a change from sophistication, and for the boldness of the three youngsters in attempting what they did. Any normal kid detests to be patted on the head and told its doing fine and will do **really** well when it's a big boy. But the fact that a group of young directors may be sprouting now in England is a most important matter. **Three On A Weekend,** remember, was a product of an English director (Carol Reed) under thirty years of age, as was **The Edge of the World,** whose director, Michael Powell, has gone on to give us the best thriller of the month in **U-Boat 29.**

Powell showed, in his writing and directing of **The Edge of the World,** a natural feeling for wild seas and lonely Scottish coasts, and it is to producer Irving Asher's credit that he assigned Powell to a similar locale in **U-Boat 29.** In Powell's hands the bulk of the film moves beautifully on oiled reels, full of the supple tensity of a steel spring. From the opening shots of the submarine setting out from Kiel to Scapa Flow, threading its way through deadly nests of mines (you follow the course through the mines with a pencil on a chart and nearly swallow your heart in the process) and finally landing its commander on the barren coast to proceed with a series of spying intrigues and machinations, there is scarcely a moment when one's nerves are at rest and expectations dulled. Its overlong climax is a little disappointing — as a climax often is because the building up of excitement is finished and the mere resolving it, by contrast, too relaxing — but it does little to counteract the splendid direction and camera-work that have gone before. Conrad Veidt is here in one of his best roles, with pretty Valerie Hobson as convincing a female agent as ever dismissed soft-heartedness at the call of duty, and they are supported by a rich variety of characters; some menacing, some enigmatic, some humorous, but all fitted beautifully into place by a well-written script. It is this kind of picture that makes an audience long to forswear the more high and mighty productions and limit the bi-weekly quarter to the unassuming, compact little screen-play, that gets more punch out of a dollar than the big spectacles ever gained from their thousands.

JAMAICA INN:

Produced by Erich Pommer for Mayflower Pictures, distributed by Paramount

Director: Alfred Hitchcock
Screenplay: Sidney Gilliat, Joan Harrison
Novel: Daphne du Maurier
Photography: Harry Stradling, Bernard Knowles
Art Director: Tom Morahan

Sir Humphrey Pengallan	Chas. Laughton
Butler	Horace Hodges
Groom	Hay Petrie
Agent	Frederick Piper
Joss Merlyn	Frederick Piper
Patience	Marie Ney
Mary	Maureen O'Hara
Harry the Peddler	Emlyn Williams
Salvation Watkins	Wylie Watson
Jem Trehearne	Robert Newton
Boy	Stephen Haggard
Tenant	William Devlin
Friend	Basil Radford
Friend	Jeanne de Casalis

Powerful, gripping, frankly blood-and-thunder melodrama, superbly made and played, a tale of ruthless piracy, of raging storms and terrifying shipwrecks, of devious deviltry and romantic heroics, against the darkly picturesque background of the Cornwall coast in the early 1800's. (Adults)

(Running time, 86 minutes)

Charles Laughton **"JAMAICA INN"**

This is the third of the Mayflower pictures, the successor to **The Beachcomber** and **St. Martin's Lane,** and it adds another to Charles Laughton's series of brilliant, bravura performances. The script reshuffles both the villainy and heroics of Daphne du Maurier's best-seller novel but retains its tone, and the film has the same grisly atmosphere, the same combination of driving action and rising suspense. Alfred Hitchcock has handled it superbly, Brilliant camerawork and striking cinematic effects constantly affirm his directorial trademark. But there is little of his usual subtlety and oblique approach. The material of necessity forces a straightforward treatment with dashing excitement covering occasional plot creakings. The settings and musical score are definite aids in maintaining the dark and dreadful mood.

In the opening scenes a ship is lured to destruction on the rocks of the Cornish coast, the survivors murdered and the wreck looted by a band of sinister smugglers. Inland a coach is plunging through a storm, its progress over the rutted road almost as tempestuous as that of the doomed ship. Inside is Mary Yellen, newly orphaned and bound for Jamaica Inn to live with her Aunt Patience, wife of the proprietor. The inn is the headquarters for the murderous band, and the coachman, refusing to stop there, abandons Mary and her trunk and departs with all possible speed. The nearest house is that of Sir Humphrey Pengallan and Mary goes there for help. Sir Humphrey himself escorts her to the Inn and shows her such gallant attention that she is convinced she has found a friend. When she meets her uncouth uncle and her changed and terrified Aunt Patience and glimpses the cut-throat crew, she realizes that a friend will be very much needed. She overhears enough to know that her uncle is engaged in an evil undertaking and, when the ruffians in the room below hang one of their number for treachery, she cuts him down and escapes with him to a cave. In the morning they're discovered and have to swim to safety and eventually seek aid from Pengallan. Jem, the man she rescued, reveals himself as an officer who joined the band to get evidence against them and to uncover their mysterious leader. Mary slips off to go back to the Inn and warn her aunt. Pengallan and Jem, after sending instructions (so Jem thinks) to a nearby military garrison, also start for the Inn. When all are there, the situation is complete for villainy and terror. For Pengallan, as revealed to the audience earlier but unknown to all but one of the characters, is the real chief of the band himself, made even more dangerous by a curious insanity. Excitement pounds through powerful action scenes and at last the film ends as it began, on a note of spectacular horror, as Pengallan leaps from the yardarm of a ship to avoid capture by death.

Laughton's portrait of Pengallan is a fascinating and colorful study, at once genteel and murderous, gallant and ruthless, polite and egotistical. Maureen O'Hara makes her screen bow and a very pretty one as Mary and her inexperienced freshness is balanced by the veteran polish of Marie Ney's performance as Aunt Patience. Leslie Banks as the innkeeper husband is a fiercely restrained and effective smuggler leader and Emlyn Williams follows him ably as a rascally assistant in crime. The entire band, exaggerated perhaps close to the edge of caricature, are pirates in the true tradition of deep melodrama. The characterizations are complete right down the cast line, but scene after scene is stolen by the admirably photographed elements themselves, in particular the triumphant, stormy waters to which much film footage is rightly given. In contrast there are brief scenes of flavorous Regency society, redolent of candlelight and old brandy. The total is strong, often engrossing adventure of the deep-dyed melodramatic type.

THE ARIZONA KID:

Produced by Joseph Kane for Republic

Director: Joseph Kane
Screenplay: Luci Ward, Gerald Geraghty
Story: Luci Ward
Photography: William Nobles
Editor: Lester Orlebeck

Roy	Roy Rogers
Gabby	George Hayes
Laura	Sally March
McBride	Stuart Hamblen
Bess Warren	Dorothy Sebastian
Dr. Radford	Earl Dwire
Dave	David Kerwin
Sheldon	Peter Fargo
Milton	Fred Burns

A Western with a Civil War background in which Roy Rogers rides and sings, with action spotty and a story that wavers between traditional sagebrush antics and historical touches. (Adults & Young People)

(Running time, 61 minutes)

With the War between the States just about to break out, Roy and his sidekick Gabby ride into a Missouri town with a string of Texas horses to sell. Roy meets Dave Allen, an old friend, who is about to join the band of Val McBride, a guerilla chief. At a garden party at the home of the town's leading citizen and father of the town's prettiest girl (who is being courted by both Roy and Dave) word is brought in that Fort Sumter has been fired upon. All present hasten to join the Confederate forces, and McBride now uses his uniform to cover up raids on Federal and Confederate civilians alike. McBride and his men ambush Roy and Gabby and their men who are acting as a gold convoy for the Confederate troops, robbing them and leaving Roy and Gabby for dead. Roy recovers and sets out to rid the Confederate cause of the McBride menace. His trap captures all the guerilla band save the leader; the men are court martialled and executed, Dave among them. Roy shoots it out with McBride later, but it takes him a long time to be reconciled with his girl because she accuses him at first of murdering Dave.

Roy is given a chance to sing again, but he certainly deserves better story material than he is given here. The musical interludes come at all the wrong times and assist in crippling a story already weak. Roy gets his best acting support from his sidekick Gabby, late of the Hopalong Cassidy series. The outdoor sequences with the men riding all over the place providing good camera shots are responsible for the film's best moments.

ON YOUR TOES:

Produced and distributed by
Warner Brothers

Director: Ray Enright
Screenplay: Jerry Wald, Richard Macaulay (Based on the musical comedy by Richard Rodgers, Lorenz Hart, George Abbott)
Photography: James Wong Howe
Art Director: Robert Haas
Dance Director: George Balanchine
Editor: Clarence Kolster

Vera	Zorina
Phil Dolan, Jr.	Eddie Albert
Sergei Alexandrovitch	Alan Hale
Paddy Reilly	Frank McHugh
Phil Dolan, Sr.	James Gleason
Ivan Noultonoff	Leonid Kinskey
Peggy Porterfield	Gloria Dickson
Mrs. Dolan	Queenie Smith
Konstantin Morrisine	Erik Rhodes
Donald Henderson	Berton Churchill
Phil, as a Boy	Donald O'Connor
Vera, as a Girl	Sarita Wooten

Amusing, madcap musical comedy freely adapted from the stage success, featuring Zorina and comic ballet in a tale about a bewildered young composer who finds himself and his music the stars of a wild Russian troupe. (Adults & Young People)

The four scenarists who went to work on the Richard Rodgers-Lorenz Hart-George Abbott popular show have made it, if anything, an even more whacky musical comedy concoction. Warner Brothers have brought back the lovely Zorina, who appeared briefly in **The Goldwyn Follies** then returned to the stage for **"I Married an Angel,"** teamed her with Eddie Albert, who stole **Brother Rat** from Wayne Morris, backed them both with a reliable cast of veteran players and turned the whole wildeyed crew loose on the script's antics under the easy-flowing direction of Ray Enright. The result is a musical comedy burlesque of a musical comedy that will annoy serious ballet addicts and amuse almost everyone else.

Phil Dolan, Jr., son of an oldtime vaudeville couple, is just a youngster when he first meets little Vera, who is traveling with a ballet troupe of mad Russians. Some years later, Phil has abandoned the family act and is an ambitious young composer writing a ballet in the modern manner. Through Ivan Boultonoff, fake composer who is supposed to write a ballet for the Russian troupe, he again meets his Vera, now a gorgeous prima ballerina. A new "angel" has been found and the troupe is preparing to put on "The Princess Zenobia." The opening night one of the Nubian slaves is absent and Eddie is pressed into service. But he blacks only his face and when his robe is pulled off makes an amazing half-and-half spectacle. In embarassment he breaks into the hoofing routine of his vaudeville days and the audience roars with laughter. Phil departs in despair, but the critics rave in the morning about this brilliant new technique, the "jazz ballet." Immediately the company plans to put on a new ballet and the fake composer passes off Phil's as his own. It bears the ferocious title of "Slaughter on Tenth Avenue" and is something to see and hear. Then the maitre de ballet breaks his ankle and Phil turns up in time to take his place. The impresario, jealous over Vera, plots to make the slaughter sequence real and murder Phil. But the scheme is discovered in time and the dancers and orchestra repeat the opening scenes in marathon style until the police can arrive.

That nonsense obviously takes nothing seriously, not even its brief attempt to portray a ballet company in action. George Balanchine himself is listed as director for the dances, but never before has he staged such scenes. Zorina is a graceful, eye-catching Vera, a refreshing addition to screen beauty. Eddie Albert is a natural, likable, loose-limbed Phil. Alan Hale blusters in the grand manner as the impresario. Frank McHugh bumbles about as the harassed stage manager of the unpredictable performers. The music is agreeable with contagious moments and the settings are sumptuous. It's a surface show that appeals directly to eye and ear.

QUICK MILLIONS:

Produced by John Stone for
20th Century-Fox

Director: Malcolm St. Clair
Screenplay: Joseph Hoffman, Stanley Rauth
Story: Joseph Hoffman, Buster Keaton
Photography: Lucien Andriot
Editor: Harry Reynolds

John Jones	Jed Prouty
Mrs. John Jones	Spring Byington
Jack Jones	Ken Howell
Roger Jones	George Ernest
Lucy Jones	June Carlson
Granny Jones	Florence Roberts
Bobby Jones	Billy Mahan
Henry ("Beaver") Howard	Eddie Collins
Barry Frazier	Robert Shaw
Daisy Landers	Helen Ericson
Tommy McGuire	Marvin Stephens
Sheriff	Paul Hurst
Pete (The Professor)	John T. Murray
Hank Pierson	Peter Lynn
Floyd ("Bat") Douglas	Horace MacMahon

Action-filled comedy with the popular Jones Family prospecting in a fake mine used by a bankrobber and his gang as a hideout; the "millions" are not forthcoming, but there's plenty of hilarious action and a sizable cash reward at the end. (Adults & Young People)

(Running time, 61 minutes)

By this time, their fourteenth picture, nobody seriously takes the Joneses as the typical small town American family. They are the Joneses and they are going to be innocently caught in the net of some nefarious swindle and have all sorts of impossible adventures and play situations and lines for all the laughs they can get. Well, there's no great harm in that and no serious reason why they should not go the whole hog as they do in their present offering where slapstick reigns and no holds are barred.

The Joneses are no sooner back from their misadventures in Hollywood where Dad unforgetably played the French horn in the Legion band when they find they have been bequeathed a gold mine in the Grand Canyon. The whole family hops into the Jones trailer and sets off for gold and adventure; they get the adventure. Their first night in the miner's cabin which is their base of operations is disturbed by weird noises which their Western lawyer, Beaver Howard, claims are "Injun ghosts." The noises are the first of a desperate series of ruses by which the robber gang using the mine as a hideout hope to chase the Joneses away. One of the gang poses as a geologist and tells them (and it happens to be true) their mine is worthless, but the fake geologist is nabbed by a State trooper with whom wide-eyed Lucy Jones falls in love. The gang, desperate by this time, has gang moll Daisy Landers make a play for Jack Jones. Daisy plants some numbered bills in Dad Jones' wallet and the fun really starts. Dad is thrown in the lock-up as a dangerous character, but he gets a chance to vindicate himself and turn hero when he, to everybody's surprise, his own included, effects the capture of the notorious "Bat" Douglas, the gang leader. A $20,000 reward for the capture is the nearest the Joneses get to the expected millions.

Most of the laughs are provided by a non-Jones this time, by Eddie Collins as Beaver Howard, a screwy comedy part in the best vaudeville tradition. Jed Prouty is a good runner-up as a laugh provider in the head of the family spot; he is at his best when his pudgy features are registering amazement. Mother Jones is her usual slightly skeptical self and Spring Byington scores as the patient Louise. The younger members of the family don't get as much chance to be themselves in this picture; they are called upon more for gags rather than characterization as the series continues. Although the humor is less subtle and heart-warming than it has been in some of their earlier pictures in this series it is bound to amuse and to be further proof that family pictures are family entertainment.

MUTINY ON THE BLACKHAWK:

Produced by Ben Pivar for Universal

Director: Christy Cabanne
Screenplay: Michael L. Simmons
Photography: John Boyle
Art Director: Jack Otterson

Capt. Robt. Lawrence	Richard Arlen
"Slim" Collins	Andy Devine
Helen	Constance Moore
Captain	Noah Beery
Mate	Guinn "Big Boy" Williams

Woni	Mala
Sam Bailey	Thurston Hall
Tania	Sandra Kane
Jock	Paul Fix
Kit Carson	Richard Lane
Widow	Mabel Albertson
General Fremont	Charles Trowbridge
Sailor	Bill Moore
Coombs	Byron Foulger
General Romero	Francisco Maran

Furious adventure on a slave-running brigantine for one half of the picture and then equally furious antics on land, the California borderland; in a word, the 1840's, much puffing and few pauses. (Adults & Young People)

(Running time, 62 minutes)

If you happen to arrive about the middle of this picture you will be puzzling until the final romantic clinch about the title. You won't see any mutiny; you won't even see any sea. The catch is that this is really two pictures in one, a sea melodrama for a while and then suddenly a Western with the Mexican army thrown in as corporate villain. Captain Robert Lawrence is given the assignment of breaking up the slave trade of a brig doing a profitable business in human cargo in the Sandwich Islands. The Captain ships aboard the brig in disguise, has to do a lot of dirty work, and finally engineers a mutiny against the brutal captain and mate. He and the freed Sandwich Islanders bring the ship safely into a California port and, in their quest for supplies, run into the heroine at last and an American fort threatened by nearby Mexican troops. The fort is low on food and the Mexicans having refused aid, the Captain gets a promise of it from General Freemont who is hard by with his cavalry. The situation is now a pushover for a pitched battle and the timely arrival of Freemont. The Captain takes Islanders and girl to Hawaii at the close.

Richard Arlen does all the heroics required of him with a straight face. He is up against some tough opposition in a pugilistic way from Noah Beery as the brig's captain and first mate Guinn Williams. Andy Devine is in charge of the laugh department, sawing his way through his lines with the familiar rasping, "aw, shucks." A good comedy bit is contributed by Mabel Albertson, the widow who when she gets Andy on land sees that he follows the sea no more. The rest of the cast are a lot of uniforms dashing about and absorbing bullets.

FLIGHT AT MIDNIGHT:

Produced by Armand Schaefer for Republic

Director: Sidney Salkow
Screenplay: Eliot Gibbons
Story: Daniel Moore, Hugh King
Photography: Ernest Miller
Editor: William Morgan

Spinner	Phil Regan
Maxine	Jean Parker
Himself	Col. RoscoeTurner
Jim Brennan	Robert Armstrong
Torpy	Noah Beery, Jr.
Pop	Harlan Briggs
Josephine	Helen Lynd
Mildred	Barbara Pepper
Neary	Harry Hayden
Bill Hawks	Raymond Bailey

An aviation thriller with the usual well-worn situations and heroics, leaning heavily on the theme of the regeneration of a smart-aleck pilot by a last minute crack-up in the line of duty. (Adults & Young People)

(Running time, 66 minutes)

The familiar outlines of a plot almost as old as the Wright brothers are plainly discernable in this routine opus of the ether. It goes something like this: boy with airplane meets girl, boy loses girl through too much smart stuff and disregard of the "higher things" like duty, boy loses airplane (via crack-up) and meets girl again, this time standing beside his pillow. "Spinner," conceited and daredevil mail pilot, is grounded because of his recklessness. Peeved, he quits and starts a flying school and uses his planes to disrupt the field's flying schedule. Meanwhile, the airport is losing money and is desperately trying to finance the removal of nearby high tension wires demanded by the government. After our hero's pal is killed through his fault, he turns noble and cracks up his own plane to save a plane carrying airport executives and his girl. He saves the airport, reestablishes his reputation, and gets the girl.

Phil Regan, Brooklyn's favorite ex-cop and actor, has the role of the rash, brash, and quarrelsome pilot. He sings one song in this picture, hut he seems determined to stand or fall on his acting alone; he stands — precariously. Jean Parker is decorative as an airline hostess but she isn't given very much to do. Given even less is Colonel Roscoe Turner who lends authenticity to the picture by permitting it brief glimpses of the Turner moustache. Robert Armstrong is adequate as the reliable and unsensational chap who loves Maxine but loses her to the regenerate heel. The title is justified, there is a **Flight at Midnight.**

PRIDE OF THE BLUEGRASS:

Produced and distributed by Warner Brothers

Director: William McGann
Screenplay: Vincent Sherman
Photography: Ted McCord
Art Director: Stanley Fleischer
Editor: Fran DeWar

Midge Griner	Edith Fellows
Danny Lowman	James McCallion
Col. Bob Griner	Granville Bates
Judge	Aldrich Bowker
David Miller	Arthur Loft
Joe	DeWolf Hopper
Willie Hobson	Frankie Burke
1st Stranger	Fred Tozere
2nd Stranger	Edgar Edwards
Mack Lowman	John Butler

A racing picture in which a threadbare track situation is given fresh treatment and an unusual angle by the presence of Gantry, "in life" a blind show horse and in the film a racehorse who triumphs over blindness to win a steeplechase. (Adults & Young People)

(Running time, 65 minutes)

The same night Mack Lowman's mare foals, lightning strikes the barn. Mack is killed, but his son Danny escapes with the colt, Gantry the Great. Danny lands a job on Colonel Griner's horse farm thru the intervention of the Colonel's daughter Midge. Gantry responds quickly to Danny's care and training and before long Danny is riding the animal at various meets with huge success. Gantry's big moment should have been the Kentucky Derby; he is a prime favorite to win. However, he goes blind because of a blow and he goes down to defeat and ignominy. Danny makes the heartbreaking discovery that the horse is now blind and it looks like the end of all his hopes. With Midge's encouragement he starts Gantry's training all over again and finds to his surprise and joy that Gantry can run and even jump obstacles with all his old confidence and sureness. After some difficulty Danny succeeds in entering his horse in an English racing classic, the Grand National Steeplechase. The unusual and poignant circumstances surrounding this race lend an element of suspense to the inevitable outcome.

It is no slur on the acting abilities of the human principals to say that Gantry the Great, who plays himself, turns in the film's finest performance. The vehicle is frankly built around Gantry's unusual real life story and both script and direction set out to make the most of that fact. Edith Fellows turns in her usually deft performance; she doesn't get a chance to sing this time. James McCallion as Danny, trainer and jockey, is sincere and capable. **Pride of the Bluegrass** is an unpretentious, often heart-warming program picture.

EVERYBODY'S HOBBY:

Produced by First National, distributed by Warner Brothers

Director: William McGann
Screenplay: Kenneth Gamet, William W. Brockway
Story: William W. Brockway
Photography: Sid Hickox
Art Director: Esdras Hartley
Editor: Frank Magee

Mrs. Leslie	Irene Rich
Tom Leslie	Henry O'Neill
Robert Leslie	Jackie Moran
Uncle Bert Leslie	Aldrich Bowker
Evelyn Leslie	Jean Sharon
Morgan	John Ridgely
Bunny	Peggy Stewart
Chuck	Jackie Morrow
Hatfield	Fredric Tozere
Ramon Castillo	Albert Morin
Jim Blake	Nat Carr
Terris	Sidney Bracy
Captain Ogden	Jack Mower
Murphy	Don Rowan

A comedy with melodramatic touches featuring another typical family as seen through Hollywood eyes and showing how the widely divergent hobbies of its members, especially father's, pulled the family out of the red. (Adults & Young People)

(Running time, 54 minutes)

Tom Leslie is the managing editor of a small town newspaper and the only member of the Leslie menage of five who isn't sold on a hobby. When a syndicate takes over his paper and starts to run it in a way he considers undignified and unethical, Tom chucks his job to go shooting in the north woods with a camera presented him by his lodge. His son, whose hobby is radio and who has just been qualified as a "ham," goes along with him. The two get involved in a fire that sweeps the forest and, though emerging as heroes through the effective use of their hobbies, manage to lose camera, radio, and the family car. They return home rather disconsolate only to find that other family hobbies have been paying.

And very soon their own pay too, because the pictures Tom Leslie took during the fire prove the identity of the person who started it and help him to get his old job back again.

Henry O'Neill as Tom Leslie and Irene Rich, hot from radio, as Mrs. Leslie are the only "names" in **Everybody's Hobby.** The cast has been well picked, however, and the leads are given fine support, particularly by Jackie Moran as the son and the personable Jean Sharon as the kid sister whose hobby is swing records. Aldrich Bowker plays the uncle, with a flair for statistics and manages to inject some quiet comedy into the role. It's pleasant, mildly refreshing, and its melodramatic moments have been softened and made plausible by deft characterization.

HOLLYWOOD CAVALCADE:

Produced by Darryl F. Zanuck for
20th Century-Fox

Director: Irving Cummings
Screenplay: Ernest Pascal
Story: Hilary Lynn, Brown Holmes
Photography: Allen M. Davey
Technicolor Director: Natalie Kalmus
Art Directors: Richard Day,
Wiard B. Ihnen
Music Directors: Louis Silvers
Editor: Walter Thompson

Molly Adair	Alice Faye
Michael Linnett Connors	Don Ameche
Dave Spingold	J. Edward Bromberg
Nicky Hayden	Alan Curtis
Pete Tinney	Stuart Erwin
Chief of Police	Jed Prouty
Buster Keaton	Himself
Lyle P. Stout	Donald Meek
Englishman	George Givot
Keystone Cops	Eddie Collins, Hank Mann, Heinie Conklin, Jas. Finlayson
Assistant Director	Chick Chandler
Henry Potter	Robert Lowery
Roberts	Russell Hicks
Agent	Ben Welden
Valet	Willie Fung
Filson	Paul Stanton
Mrs. Gaynes	Mary Forbes
Attorney	Joseph Crehan
Clerk	Irving Bacon
Bartender	Ben Turpin
Sheriff	Chester Conklin
Telephone Operator	Marjorie Beebe
Thomas	Frederick Burton
Lee Duncan	Himself
Rin-Tin-Tin, Jr.	Himself

Adroit, amusing nostalgic entertainment, lavishly produced and brilliantly filmed in technicolor; a fictionized but easily recognizable account of successive stages in the development of the American movie as told with the tale of the rise and fall and rise again of an enthusiastic director and his romance with a feminine star. (Adults & Young People)

(Running time, 96 minutes)

Hollywood Cavalcade is an entertainment concoction composed in about equal parts of Hollywood and of Cavalcade. Which is to say that it offers a familiar, formularized, sentimentally romantic story and presents that story against a background of movie history from the Keystone comedy era of 1913 to the advent of sound and Al Jolson's **The Jazz Singer.** The whole film is deftly done, but it is the background which gives it interest beyond that of the usual conventionally competent boy-meets-loses-wins-girl type of screen tale.

At a performance of **"The Man Who Came Back"** in New York, young Michael Linnett Connors, onetime studio prop boy, sees understudy Molly Adair and his future. He persuades her to sign a personal contract and the president of Globe Pictures to cast her in a picture with himself as director. Her introduction to the movies is a custard pie in the eye from the hand of Buster Keaton — an auspicious beginning, for the Mack Sennett slapstick comedies are the successes of the day. Together Michael and Molly go up the movie ladder until he is a partner with Dave Spingold in his own company with her as their big star. They are, of course, very much in love. But she, equally of course, thinks he is more interested in his career than in her and proceeds to marry her leading man. Michael tears up their contracts and, while they rise to greater fame, drops down to obscurity. At last Molly gets him another chance as director of her new picture. When it is almost completed, her husband is killed and she herself injured in an accident. The producer would go ahead with a substitute. But Michael hides the unfinished negative until Molly can continue — and until the producer agrees to finish the film in sound. **The Jazz Singer** has won him to the talkie revolution. Greater successes and romantic happiness are ahead.

That story marches steadily forward, its outline apparent from the start. It's the other material which provides the entertainment lift. There is a magnificent sequence, almost the equivalent of an oldtime Keystone two-reeler, done with the verve and vigor and superb nonsense of the old days and with many of the old players, among them Eddie Collins, Hank Mann, Heinie Conklin, James Finlayson. Buster Keaton plays himself with reminiscent blankness. Mack Sennett makes a brief appearance. Ben Turpin steals his all-too-brief scenes. A short sequence from **The Jazz Singer** is recreated. The progression from custard pies to bathing beauties and on to lavish spectacles is cleverly depicted.

Alice Faye is a sweetly earnest Molly, Don Ameche an energetic, self-centerd director Michael in whom are combined hints of several of the famous megaphone-wielders of the early days. J. Edward Bromberg's business manager Spingold is a thorough, sympathetic characterization, Alan Curtis' leading man a dependable asset and Stuart Erwin's cameraman Peter one of his best. The photography is in magnificent color with the exception of the Keystone comedy sequence which, for authenticity, is kept in black-and-white. Hollywood has here lavished its finest modern technical skills on its own atmospheric youth, poked fun at itself in genial sport. Given novelty by the passing of time, the past here outshines the present and helps it provide sure and satisfying entertainment.

RANGE WAR:

Produced by Harry Sherman for
Paramount

Director: Lesley Selander
Screenplay: Sam Robins
Story: Josef Montaigue (Based on characters created by Clarence E. Mulford)
Photography: Russell Harlan
Editor: Sherman A. Rose

Hopalong Cassidy	William Boyd
Lucky Jenkins	Russell Hayden
Buck Collins	Willard Robertson
Jim Marlow	Matt Moore
Padre Jose	Pedro de Cordoba
Ellen Marlow	Betty Moran
Speedy MacGinnis	Britt Wood
Charles Higgins	Kenneth Harlan
Dave Morgan	Francis McDonald
Felipe	Don Latorre
Sheriff	Glenn Strange
Deputy Sheriff	Earl Hodgins

Competent Hopalong Cassidy western with as much emphasis on disguises and tomfoolery as gun play, in which "Hoppy" and his boys win the West for progress as well as justice. (Adults & Young People)

(Running time, 65 minutes)

Hopalong Cassidy is called in by Jim Marlowe, an honest rancher in charge of building a railroad spur, to thwart the attempts of a band of outlaws who are halting construction by making off with the workers' payroll. Cassidy sees a connection between the outlaws and Buck Collins, a land baron through whose range the cattle must be shipped until the railroad is completed. The situation calls for something more than simply shooting his way into a solution, so Cassidy disguises himself as an outlaw, stages a phoney payroll holdup, and gets himself jailed along with the real outlaws. Then he promptly frees himself and the outlaws too and becomes one of them to learn their scheme against the railroad. The grand climax comes with a regular gun war in, of all places, a Mission, with most of the ammunition going wild and surprisingly little of it finding its way into outlaw anatomy.

Hopalong Cassidy is very successful portraying Bill Boyd and vice versa. Russell Hayden supplies the willing stooge stuff, falling dutifully in love with the rancher's pretty daughter. As the padre of the Mission, Pedro de Cordoba is quietly effective. "Windy," the gabby old timer in the coonskin hat, is missing in this one, his comedy spot being taken by Britt Wood as "Speedy," a slow-moving harmonica-playing cowhand. All in all, although "Hoppy" and the boys do not have quite as exciting a story as usual, they manage to make up for it by counter-plotting against the "bad guys" with considerable spirit. The photography is not the least of the attractions of this superior saddle saga.

NURSE EDITH CAVELL:

Produced by Herbert Wilcox for Imperado Pictures; distributed by RKO-Radio

Director: Herbert Wilcox
Screenplay: Michael Hogan
Story: "Dawn" by Capt. Reginald Berkeley
Photography: F. A. Young, Joseph H. August
Art Director: L. P. Williams
Music Director: Anthony Collins
Editor: Elmo Williams

Nurse Edith Cavell	Anna Neagle
Countess de Mavon	Edna May Oliver
Captain Heinrichs	George Sanders
Madame Rappard	May Robson
Madame Moulin	ZaSu Pitts
Mr. Hugh Gibson	H. B. Warner
Sister Watkins	Sophie Stewart
Nurse O'Brien	Mary Howard
Bungey	Robert Coote
Pierre	Martin Kosleck
Cobbler	Gui Ignon
General von Erhart	Lionel Royce
Jean	Jimmy Butler
Francois	Rex Downing
Lt. Schultz	Henry Brandon
Sadi Kirschen	Fritz Leiber
Brand Whitlock	Gilbert Emery
Lt. Schmidt	Lucien Prival
Lt. Wilson	Richard Deane
George Moulin	Bert Roach
Public Prosecutor	Ernst Deutsch
Dr. Gunther	Egon Brecher
Baron von Weser	Will Kaufman
Pres. of Court	Gustav von Seyffertitz
Charlotte	Bodil Rosing
Albert	William Edmunds

Serious, dispassionate, deeply moving historical narrative, restrained and factual and magnificently produced; a straightforward, objective account of the English nurse who was executed by the German army for giving aid to the enemy. (Adults & Young People)

(Running time, 97 minutes)

Anna Neagle "NURSE EDITH CAVELL"

Made in this country by a British producer with a British star and a British production unit, **Nurse Edith Cavell** is strictly an historical document which ignores the usual entertainment formula and offers no theatrical elaborations of its simple, direct and driving story. It was completed some weeks before the start of actual hostilities in Europe and there is no indication of deliberate propaganda. Its treatment is factual, unbiased. The film has the definite aspect of a re-creation, not a mere re-enactment, of history. It is essentially a stirring story of a basic struggle inherent in human nature, of generous compassion against ruthless militarism, of individual heroism crushed in the mass movement of modern warfare. But inevitably the background of current events gives it a greater impact and the fact that Edith Cavell was an Englishwoman and the military machine which condemned her was German imparts a strongly propagandist flavor.

The present situation at least eliminates the controversy which swirled about Herbert Wilcox's first and silent version back in 1928. Then British leaders spoke indignantly against it as reviving memories of the great war and offering no help towards international understanding and peace. Protests at this time from the same source are extremely unlikely.

Sombre and serious in tone except for a few light touches near the beginning, **Nurse Edith Cavell** differs from most historical dramas in its documentary style. It tells its story with respect, almost reverence, and with no attempts at popularization through theatrical tricks and fictional additions. It is conceived and carried out in cinematic terms. The script is eloquently economical with dialogue, uses pictorial movement instead of set speeches in the **Juarez** manner, and creates powerful, cumulative suspense.

The film begins with a brief section presenting Edith Cavell in peacetime as the matron of a nursing home in Brussels, then sweeps ahead rapidly to the German invasion of Belgium in 1914. The city is placed under martial law, the home turned into a German military hospital. While Miss Cavell is shopping at a nearby bakery, the proprietress' son, an escaped prisoner, appears, wounded and weary. She hides him when soldiers arrive, then transfers him to the cellar of the hospital and later arranges an escape through Madame Moulin and her husband, owners of a canal barge. Thus begins her career as an agent of mercy, a career which rescued nearly 200 prisoners. The scenes march inexorably forward to her exposure by an officer-spy posing as a military refugee, the court martial and attempts of various officials to have the sentence commuted to internment during the war, and at last the final sentencing and execution.

There is, perhaps, a direct appeal for American sympathy in the inclusion of scenes showing the efforts of the U. S. ambassador and the embassy secretary to save her life. But this, too, is factual history.

Anna Neagle's performance is quiet and restrained, yet illuminates the entire film with simple courage and warm humanity. The effect is curiously convincing and always profoundly moving. Edna May Oliver, repudiating her comedy typing, plays the Belgian countess who aided Miss Cavell with forceful and effective dignity. Zasu Pitts supplies a steady portrayal of Madame Moulin. George Sanders as the officer who uncovers the escape technique and Lionel Royce as the German commandant are unflinching in their exposition of the ruthless military spirit. The full cast is individually impressive, each characterization right and a right part of the whole. It is a distinctive and an artistic production, a new departure in screen presentation of history and a fine film for any year.

WALL STREET COWBOY:

Produced by Joseph Kane for Republic

Director: Joseph Kane
Screenplay: Gerald Geraghty, Norman Hall
Story: Doris Schroeder
Photography: Jack Marta
Editor: Lester Orlebeck

Roy Rogers	Roy Rogers
Gabby	George "Gabby" Hayes
Chuckwalla	Raymond Hatton

Peggy	Ann Baldwin
Hammond	Pierre Watkin
Herself	Louisiana Lou
Tony	Craig Reynolds
Niles	Ivan Miller
Bainbridge	Reginald Barlow
Gillespie	Adrian Morris
Ducky	Jack Roper
McDermott	Jack Ingram

Amiably average western which rings a variation on the usual formula by having hero Roy and his cowboy pals go east to raise money to save his ranch. (Adults & Young People)

(Running time, 66 minutes)

The mortgage on Roy's ranch, left him by his father, is coming due and the crooked loan company refuses an extension and plans to foreclose. Pal Gabby, a tall tale spinner, pretends to have discovered gold on the ranch — and Roy, with him and Chuckwalla, heads east to try to get the money from an old financier friend of his father. Despite his comrade's shenanigans, Roy finally gets thru to the financier. The samples assay no gold, but plenty of molybdenum, a valuable mineral used in munitions. The financier's racehorse trainer is in league with the crooks and there is much excitement over a Long Island race and later, back west, over a kidnapping. But whether east or west, Roy and his pals prove more than a match for the city slickers and in the usual finishing fight eliminate all opposition. Roy's reward — in addition to the rescue of his ranch — is the financier's daughter Peggy.

The backgrounds, east and west, are about evenly divided and fans who want nothing more than pounding hooves and blazing guns may regard this as too tame for cheers. Roy sings as much as he fights and turns over a large portion of the entertainment to veterans George Hayes and Raymond Hatton, who make Gabby and Chuckwalla genuinely amusing western types. It's an average Roy Rogers addition with story novelty its chief claim to extra interest.

DANCING CO-ED:

Produced by Edgar Selwyn for MGM

Director: F. Sylvan Simon
Screenplay: Albert Mannheimer
Story: Albert Treynor
Music Score: Edward Ward, David Snell
Photography: Alfred Gilks
Editor: W. Donn Hayes

Patty Marlow	Lana Turner
"Pug" Braddock	Richard Carlson
Artie Shaw	Himself
Eve	Ann Rutherford
Freddy Tobin	Lee Bowman
H. W. Workman	Thurston Hall
"Pop" Marlow	Leon Errol
Joe Drews	Roscoe Karns
Miss May	Mary Field
President Cavendish	Walter Kingsford
"Toddy"	Mary Beth Hughes
"Ticky" James	June Preisser
Professor Lange	Monty Woolley

Brisk and bright musical comedy of the youthful jitterbug variety about a plan to plant a professional dancer in a co-ed college to win a movie contest. (Adults & Young People)

(Running time, 81 minutes)

This is a neatly tied-up package of popular music and dance for young fans, a late but lively addition to the jitterbug cycle.

Prospective motherhood eliminates Toddy Tobin, feminine half of a Hollywood dance team, from the cast of Monarch Pictures' latest super-production **"Dancing Co-Ed."** Press agent Joe Drews launches a nation-wide college contest for a winner to replace Toddy and, knowing that only a professional could qualify, "plants" dancer Patty Marlowe, whose education ended with grade school, at Midwestern University. Secretary Eve Greeley goes along to take Patty's entrance exams for her and carry on the plan. Pug Braddock, editor of the college paper, senses something phoney about the contest and decides to investigate. To head him off, Patty asks to be allowed to help, feeling that his sleuthing skill will hardly be turned against a co-worker. He makes her his assistant, they snap a candid photo of the school president and face expulsion—but Patty's father unexpectedly rescues them. Patty, now in love with Pug, exacts a promise of silence and confesses the hoax. Outraged but blocked by his promise, he decides to foil the plot by kidnaping her just before the contest. The other entrants snap through their steps, then secretary Eve, who has been taking lessons from "Pops" Marlowe, is persuaded to keep the audience interested until Patty is found. The repentant Pug produces her — but Eve wins the contest. It is Eve who is distressed and it is Patty who is satisfied. She is more interested in Pug than in a movie career.

That improbable little yarn provides a merry and musical screen comedy. Lana Turner is a delightful Patty, a capable performer as well as an example of what gentlemen are supposed to prefer. Slim and dark Ann Rutherford, temporarily released from the Hardy series, is an excellent foil and charming in her own right. Richard Carlson combines sincerity with an increasingly skilful acting technique. Leon Errol is an amusing Pops Marlowe, Mary Fields a promising dancing instructress, Roscoe Karns a typically exaggerated press agent Joe. First, however, in the opinion of the swing addicts, will probably be Artie Shaw and his band, who reduce the jitterbugs in the film to hysterical frenzy and may do the same to those in the audience. It's likable, lightweight entertainment.

HERE I AM A STRANGER:

Produced by Harry Joe Brown for 20th Century-Fox

Director: Roy Del Ruth
Screenplay: Milton Sperling, Sam Hellman
Story: Arthur M. Hillman
Photography: Arthur Miller
Editor: Louis Loeffler

David	Richard Greene
Duke Allen	Richard Dix
Simpson Daniels	Brenda Joyce
Professor Daniels	Roland Young
Clara	Gladys George
Lillian Bennett	Katharine Aldridge
Sortwell	Russell Gleason
James K. Paulding	George Zucco
Lester Bennett	Edward Norris
R. J. Bennett	Henry Kolker
Digby	Richard Bond

An honestly appealing and interestingly dramatic collegiate film with a father-son theme; the story of the relationships and situations and final climax which develop and stiffen a young man's character. (Adults & Young People)

Lana Turner
"DANCING CO-ED"
Richard Carlson

(Running time, 82 minutes)

Curiously titled and devoid of flashy window-dressing in cast and production, **Here I Am a Stranger** is an example of reliable, all-around competence at the program picture level. A realistic plot problem, a good script, quietly efficient direction and fine performances add up to satisfactory entertainment.

For the sake of her infant son's education and future, Clara Allen divorces her charming but irresponsible journalist husband, Duke, and marries wealthy attorney Paulding. Nineteen years later, David, the son, enters Stafford College, where his father had been all-American player and is still a legend. He is sponsored socially by Lester Bennett, son of attorney Paulding's most important client. When Professor Daniels, who had been a classmate of Duke, praises his old friend enthusiastically, David is prompted to search for his father. He is dismayed and disillusioned when he finds him in a second-rate rooming house suffering from his usual ailment, a hangover. But for Duke his son's interest is a tonic and to win the boy's respect, he regains his former newspaper job. The two are soon close companions. Lester resents David's absences from school, his friendship with Professor Daniels and the professor's hoydenish daughter, Simpson, and his interference in behalf of Sortwell, a country lad working his way through college. Lester and his particular pals amuse themselves by making Sortwell drunk and ridiculous and the prank has serious consequences when the boy is held for the death of a woman really run down by Lester himself. David was a witness to the accident and the Bennetts expect him to shield Lester. Stepfather Paulding urges the same because Bennett Sr. can and will ruin him if David speaks out. His mother, afraid for his future, adds her persuasion. David is filled with contempt for these people with whom he has grown up and feels himself a stranger in their world. When he turns to his father, Duke too, convinced by Clara it will be best for their son, deliberately tries to send him back to the Pauldings. But at last Clara realizes she has made a mistake. She is brave enough to admit it, and father and son are reunited to face the future together.

This is an oddly appealing starring vehicle for Richard Greene, a test of his ability to build popularity, and it serves him well. He plays the harassed and perplexed David pleasantly and naturally. But the superlative praise belongs to Richard Dix, splendid as the regenerated Duke, and to Roland Young, equally splendid as the dreamy Professor Daniels. These three alone would lift the film out of its class, but they are given able assistance by Brenda Joyce as the madcap Simpson, whom David has the good sense to prefer to Lester's snobbish sister Lillian, by Katherine Aldredge as Lillian herself, and by a list of dependable performers who bring experience and skill to the minor roles. And the college students look and act like college students — which is a rare but always good idea in collegiate movies.

FAST AND FURIOUS:

Produced by Frederick Stephani for MGM

Director: Busby Berkeley
Screenplay: Harry Kurnitz
Music Score: C. Bakaleinikoff
Photography: Ray June
Editor: Elmo Veron

Joel Sloane	Franchot Tone
Garda Sloane	Ann Sothern
Lily Cole	Ruth Hussey
Mike Stevens	Lee Bowman
Ted Bentley	Allyn Joslyn
Eric Bartell	John Miljan
Ed Connors	Bernard Nedell
Jerry Lawrence	Mary Beth Hughes
Sam Travers	Cliff Clark
Clancy	James Burke
Captain Joe Burke	Frank Orth
Emmy Lou	Margaret Roach
Miss Brooklyn	Gladys Blake
Chief Miller	Granville Kurnitz

Entertaining comedy-mystery addition to the "Fast" series in which Joel and Garda Sloane get mixed up in a beauty-contest murder and have to clear friend Mike of the charge. (Adults & Young People)

Fast Company started it and proved so popular that **Fast and Loose** followed soon after. Now **Fast and Furious** continues the series in the same style, a combination of bright comedy and clever murder mystery that traces back for its ultimate ancestry to **The Thin Man.**

This time Joel and Garda Sloane, who together run a book business and usually try out their amateur sleuthing ambitions on literary cases, are vacationing at Sea Side City. But even on a vacation they attract trouble. Joel's pal, Mike Stevens, persuades him to act as one of the judges for a beauty pageant — which doesn't exactly please the possessive Garda. Then Mike's slick partner, Eric Bartrell, who has been planning to skip with the profits, is shot. Mike, of course, is accused of the crime. Since Bartell had promised just about every girl entered in the contest that he would elope with her, since he had a very jealous secretary and since a big-shot racketeer is also involved, there are more than enough suspects to mix up the case. Joel starts his investigation, with Garda as always tagging along, alternately helping and hindering. The two of them are almost added to the murder list, tangle with a lion tamer and his three loose lions and in general manage to stay in the midst of excitement until the killer is exposed. It isn't much of a vacation — but it's what they seem to call fun.

Each one of these "Fast" films offers a new leading pair. Melvyn Douglas and Florence Rice were the first Joel and Garda. Then Robert Montgomery and Rosalind Russell took over. Now Franchot Tone, back again briefly from Broadway, and Ann Sothern, fresh from her Maizie escapade, find the amateur-detective couple worth good performances and obvious enjoyment. Their support, led by Ruth Hussey and Lee Bowman, is better than average for a program filler. The resort setting and beauty pageant provide excuses for neatly photographed scenes. And the treatment highlights comedy against a dangerous background.

Franchot Tone "FAST and FURIOUS" Ann Sothern

SKY PATROL:

Produced by Paul Malvern for Monogram

Director: Howard Bretherton
Screenplay: Joseph West, Norman S. Parker. (Based on the cartoon strip, "Tailspin Tommy," by Hal Forrest)
Photography: Fred Jackman, Jr.
Editor: Caril Pierson

Tailspin Tommy	John Trent
Betty Lou	Marjorie Reynolds
Skeeter	Milburn Stone
Carter Meade	Jackie Coogan
Paul Smith	Jason Robards
Bainbridge	Bryant Washburn
Colonel Meade	Boyd Irwin
Mitch	LeRoy Mason

Jackson	John Peters
Ryan	Johnny Day
Bobby	Dickie Jones

Third in the Tailspin Tommy series, an aviation thriller in which Tommy, his pal Skeeter and Betty Lou help catch some munitions smugglers. (Adults & Young People)

(Running time, 61 minutes)

The cartoon strip trio, Tailspin Tommy, his faithful pal Skeeter and the beautiful Betty Lou, are now at an army post near the border, training pilots for a new **Sky Patrol** to protect the United States from spies and smugglers. Tommy's latest protegee is a young pilot, Carter Meade, who would much rather be a doctor saving lives than an army man trained to kill people. A mysterious plane has been sighted in the vicinity and it is young Carter who first finds a real clue. But his plane is shot down by the villains and he himself, when he refuses to shoot in self-defense, is captured. Then Tommy and Skeeter deliberately bail out of an old crate near what they suspect is the contact ship. They too are trapped. But Tommy, forced to send a false message to headquarters, manages to inject a code signal to Betty Lou, and the **Sky Patrol** arrives for the big fight finale.

John Trent continues as Tommy, a likable, adventure-story hero, and Milburn Stone aids with the thrills and provides mild comedy as Skeeter. Marjorie Reynolds is a decorative but rather neglected Betty Lou. Jackie Coogan contributes a good performance as the young pilot who has to overcome his aversion to shooting people and Bryant Washburn, movie oldtimers, leads the villians in traditional style. It's a standard, air-thriller melodrama that should please the matinee trade.

HAWAIIAN NIGHTS:

Produced by Max Golden for Universal

Director: Al Rogell
Screenplay: Charles Grayson, Lee Loeb
Story: John Grey
Photography: Stanley Cortez
Music Director: Charles Previn
Editor: Otto Ludwig

Ted Hartley	Johnny Downs
Millie	Mary Carlisle
Lonnie Lane	Constance Moore
Ray Peters	Eddie Quillan
Alonzo Dilman	Etienne Giradot
T. C. Hartley	Thurston Hall
Frank Lane	Samuel S. Hinds
Fothering	Robert Emmett Keane
Murphy	Willie Fung

Breezy, lightweight musical about a hotel magnate's son who neglects business to lead an orchestra and with it brings success to a rival hotel for a girlfriend. (Adults & Young People)

(Running time, 65 minutes)

It is Ted Hartley's burning ambition to head his own swing orchestra, and as all the necessary talent is available among the employees in his father's New York hotel, the hotel business suffers whenever Ted calls a rehearsal in the basement. His distraught father fires the staff and sends Ted to another of his hotels, the Royal Palms in Honolulu. But the discharged employees go with him, and Ted tries to obtain a contract for them from the manager of the Royal Palms. When Hartley Senior is advised of this and does something about it, the band moves to Island Lodge, a rival hotel which is on the down grade financially, and which Ted's father is trying to buy at a fraction of its value. The proprietor of Island Lodge has an attractive daughter, and she and Ted fall in love. Ted's band then goes into action, business booms, Mr. Hartley's scheme to practically steal a valuable property is frustrated, boy gets girl and a radio contract, and the only fatality is Beethoven's "Minuet in G."

There may be a more trivial script somewhere, but it seems unlikely. This one serves well enough as a peg upon which to hang some tuneful melodies and much Hawaiian music and dancing complete with grass skirts, which is very well done. Constance Moore of radio fame, who was also the feminine lead in **You Can't Cheat an Honest Man** is pleasing to look at and to listen to, and the rest of the cast tackles with fair success the job of helping movie audience to while away an idle our.

$1,000 A TOUCHDOWN:

Produced by William C. Thomas for Paramount

Director: James Hogan
Screenplay: Delmer Daves
Photography: William Mellor
Editor: Chandler House

Marlowe Sothern Booth	Joe E. Brown
Martha Madison	Martha Raye
Henry	Eric Blore
Betty McGlen	Susan Hayward
Bill Anders	John Hartley
Brick Benson	Matt McHugh
Lorelei Lawrence	Joyce Mathews
Bangs	Syd Saylor
Hamilton McGlen	Josef Swickward
Truck Driver	George Barton
Tramp	Bob Milasch
Guard	William Haade
Dr. Black	Frank M. Thomas
Nurse	Grace Goodall
Cecil	D'Arcy Corrigan
King Richard	Hugh Sothern
Stage Manager	Charles Middleton
Duke	Constance Romanoff
Fat Man	Al Herman
Sheriff	Jimmy Conlin
Popcorn Vender	Tom Dugan

Hilarious college football burlesque with Martha Raye as the owner of a bankrupt university and Joe E. Brown as a ham actor who turns it into a dramatic school while the two of them import some wild football for publicity. (Adults & Young People)

(Running time, 71 minutes)

It was inevitable that Martha Raye and Joe E. Brown would be matched for a movie and that movie a nonsensical comedy. **$1,000 a Touchdown** is an unpretentious, unashamed burlesque, stringing gags and slapstick situations on a slight story.

Martha Madison and Marlowe Mansfield Booth meet in the waiting room of a psychiatrist's office. Martha's nerves are worn by financial worries over Madison University, an unendowed and almost studentless school she has inherited. Marlowe, last of an illustrious theatrical family, is unable to remember faces in private life and in public is terrified by an audience of more than ten persons. That night Martha is in the theatre when Marlowe makes his entrance. She is also at the stage door when, after succumbing to his affliction, he rushes from the building. She takes him home and her butler soothes him by explaining he conquered his own nerves by milking cows. Next morning Marlowe departs in search of some cows. Martha follows and the two are together when she visits the banker who holds a mortgage on the university. Also present is a Shakespearian company about to be dispossessed. Inspiration strikes — and Madison is turned into a dramatic school with Marlowe as president and the actors as faculty. But pupils fail to respond. Madison has no football team. Eleven All-American players are imported and Marlowe starts to work as a coach. Since no substitutes have been provided, the team revolts and the attractions of a group of cute co-eds are needed to break the strike. Then no games can be scheduled and Martha has to hire a team of tough professionals. The banker attends the game, gloating over Madison's downfall, and when the score is 27-0, he bets Martha $1,000 a touchdown that her team will make none. She promptly promises the $1,000 to the professionals for every touchdown they let Madison make. But when four have been registered, the banker refuses to bet any more. Marlowe himself takes the field and with a wild, weird play of his own sweeps Madison to victory. The school is saved and the players are rewarded with the Romance Class, conducted in the moonlight for the benefit of faculty as well as students.

Martha Raye has been transformed into a blonde and her usual ebullience somewhat restrained. She has one song this time, a ditty titled, "Love with a Capital U." Joe E. Brown runs through his regular routine of plain and fancy clowning with his customary dependable gusto. The story sags at times, but has its genuinely hilarious sequences, picking up to a lively pace after a slow beginning and swinging along to the football game frenzy. Those who take their football seriously may be inclined to snort at its outrageous antics. Others will find it an amiable nonsense film.

BLACKMAIL:

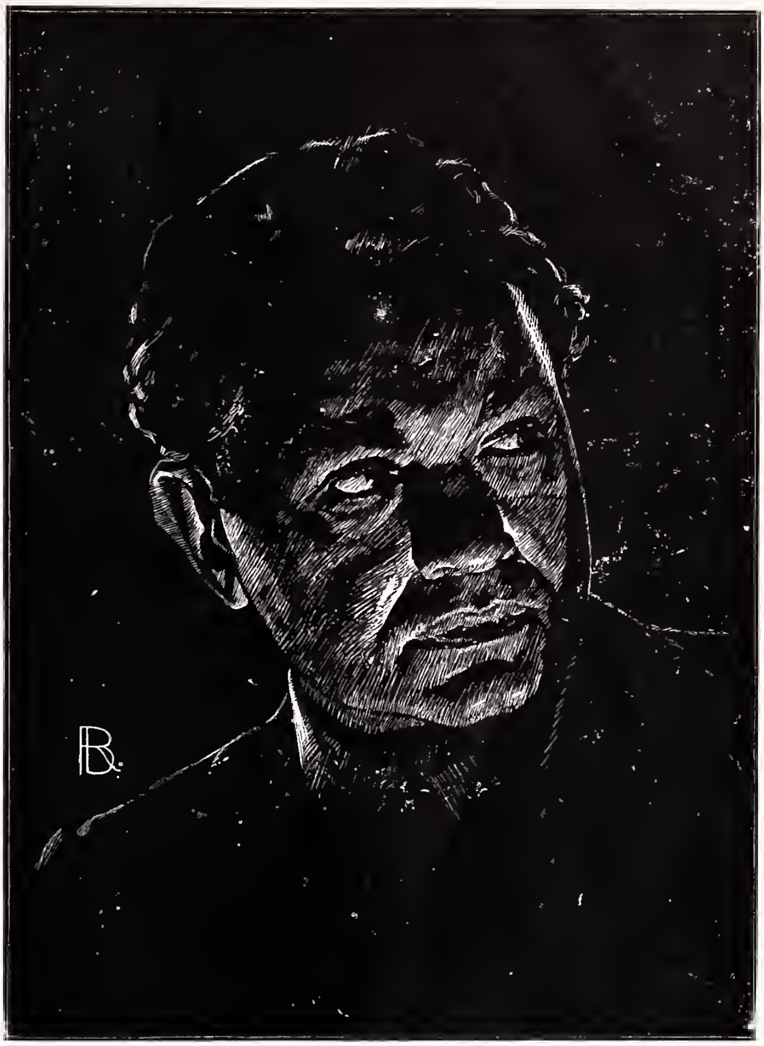
Produced by John Considine, Jr. for MGM

Director: H. C. Potter
Screenplay: David Hertz, William Ludwig
Story: Endre Nohem, Dorothy Yost
Music Score: Edward Ward, David Snell
Art Director: Cedric Gibbons
Photography: Clyde de Vinna
Editor: Howard O'Neill

John R. Ingram	Edard G. Robinson
Helen Ingram	Ruth Hussey
William Ramey	Gene Lockhart
Hank	Bobs Watson
Moose McCarthy	Guinn Williams
Diggs	John Wray
Rawlins	Arthur Hohl
Sarah	Esther Dale

Grim, often gripping action melodrama with Edward G. Robinson as an oil-well fire-fighter who is framed back into a chain gang and wages a bitter battle aainst the law and the double-crossing blackmailer to win vindication and a new life for his wife and child. (Adults & Young People)

(Running time, 81 minutes)



Edward G. Robinson "BLACKMAIL"

Blackmail has its moments of sympathetic emotion and occasional contrasting comedy, but its general tone is grim and relentless. As John R. Ingram, innocent victim of circumstances and a sly, deep-dyed villain, Edward G. Robinson suffers more than enough to atone for his **Little Ceasar** days. His struggle for vindication provides strong suspense and powerful melodramatic action.

Sentenced to prison for a crime really committed by William Ramey, this Ingram, then know as John Harrington, ship's mate, escapes and assumes his new identity to become a successful fighter of oil-well fires. Then Ramey trails him through a newsreel picture and offers a bargain: he will confess the original crime, if Ingram will give him $25,000. Desperate under the threat of blackmail and desiring to save the happiness of his wife and little boy, Ingram agrees. But Ramey double-crosses him again, destroys the confession and turns him over to the police. Ingram might serve out his sentence despite the brutal treatment given him in a chain-gang, but he learns that his wife and child are almost destitute, while Ramey has acquired their property, including a valuable well. With the aid of Moose, his fire-fighting helper, Ingram again escapes and eludes pursuit across the country. He is now a real criminal and even his wife turns against him. Ramey has fled and is trying to sell the well and to bring him back, Ingram fires it. In the smashing climax that follows, he forces a confession from Ramey on the verge of the flaming inferne. Revenge is now his major motive and he is ready destroy the man who has ruined his life. But his wife is endangered by the flames and, saving her, he is himself saved from becoming a murderer. Reconciled now with his family and freed of past charges, he returns to his fire-fighting trade to save the well.

As written and produced, that is primarily a vehicle for Edward G. Robinson and the camera concentrates upon him throughout. His performance is, of course, forceful, driving, convincing. In the few scenes permitted him by the script, Gene Lockhart provides a masterly portrait of the villain Ramey. Ruth Hussey is a persuasive and understanding wife, Bobs Watson an adequate son and Guinn Williams an amusing assistant Moose. The physical production is excellent, offering action spectacle which will bring audiences up to seat-edges in suspense. The chain-gang sequences are brutally and uncompromisingly realistic. It's punch-packed, action excitment for fans who can take it.

NO PLACE TO GO:

Produced by First National, distributed by Warner Brothers

Director: Terry Morse
Screenplay: Lee Katz, Lawrence Kimble, Fred Niblo, Jr.
Play: Edna Ferber, Geo. S. Kaufman "Minick"
Photography: Arthur Edeson
Art Director: Stanley Fleischer
Editor: Benjamin Liss

Joe Plummer	Dennis Morgan
Gertrude Plummer	Gloria Dickson
Andrew Plummer	Fred Stone
Tommy	Sonny Bupp
Heffernan	Aldrich Bowker
Mr. Bradford	Charles Halton
Mrs. Bradford	Georgia Caine
Pete Shafter	Frank Faylen
Harriet Shafter	Dennie Moore
Frank Crowley	Alan Bridge

Average human interest film about an inmate of an old soldiers' home who leaves to live with his son and daughter-in-law but finally realizes it is better for them all if he returns to an old folks' "club". (Adults & Young People)

(Running time, 57 minutes)

Andrew Plummer has been leading a contented existence in an old soldiers' home, when his son Joe, newly promoted to district manager for his company, decides it is his duty to have his father live with him. He persuades the old man that he is needed to help out on the new job and Andrew makes the move. But Joe's wife, Gertrude, is a meticulous housekeeper and a busy clubwoman and her father-in-law's eccentric habits scarcely fit into her neatly ordered household. Out walking to ponder his troubles, old Andrew is almost run over, is saved by a little boy named Tommy. The two become good pals and Andrew buys the boy some new clothes. Then young Tommy innocently tells his crooked uncle that the old soldier has money hidden away in a trunk. The uncle, of course, promptly steals it. Meanwhile Andrew decides he is a nuisance in his son's home and should retire to an old gentleman's "club" in which a life membership costs $500. When he opens his trunk, the money is gone and suspicion points to young Tommy. But Andrew and his old cronies do some clever amateur sleuthing and uncover the real culprit. The membership paid for, Andrew takes Tommy with him to live at the club.

Mild in tone and rather meandering in treatment, **No Place to Go** tells its problem tale in genial, moderately entertaining manner. Fred Stone leads the way with a pleasant, experienced performance as old Andrew and Sonny Bupp tags him faithfully as Tommy. Dennis Morgan and Gloria Dickson are a satisfactorily average couple and the others do their bits in adequate style. It's a lightweight, unpretentious program filler.

ESPIONAGE AGENT:

Produced by First National, distributed by Warner Brothers

Director: Lloyd Bacon
Screenplay: Warren Duff, Michael Fessier, Frank Donoghue
Story: Robert Henry Buckner
Photography: Charles Rosher
Art Director: Carl Jules Weyl
Music: Adolph Deutsch
Editor: Ralph Dawson

Barry Corvall	Joel McCrea
Brenda Ballard	Brenda Marshall
Lowell Warrington	Jeffrey Lynn
Dudley Garrett	George Bancroft
Hamilton Peyton	Stanley Ridges
Dr. Rader	James Stephenson
Walter Forbes	Howard Hickman
William Meuller	Martin Kosleck
Mrs. Corvall	Nana Bryant
Paul Strawn	Robert O. Davis
Dr. Heim	Hans von Twardowsky
Decker	Lucien Prival
Bruce Corvall	Addison Richards
Secretary of State	Edwin Stanley

Standard spy melodrama hurriedly brushed up with timely allusions and some documentary flavor; the story of a young U.S. diplomat who has to resign from service, but goes ahead to break a spy ring plotting propaganda and sabotage. (Adults & Young People)

(Running time, 80 minutes)

Rushed to a release date with scriptwriters apparently keeping an eye on the latest headlines, **Espionage Agent** is a typical spy thriller masquerading behind a typical Warner Brothers preachment. The lesson this time is that the United States should learn the difference between tolerance and stupidty, that isolation or any other form of neutrality will not keep out the spy swarm and that something must be done swiftly to prepare against insidious efforts at propaganda and sabotage. Something is being done, the expansion and new training of the F.B.I., and the film ties in here with semi-documentary scenes. For the rest, it's the ancient tale of the two-fisted hero who smashes a powerful spy-ring almost single-handed.

Not quite single-handed. This Barry Corvall has his own Mata Hari helping him. And she should. For the beautiful Brenda is the cause of his losing his promising post in the diplomatic service. A homeless refugee in Europe, she obtains a forged American passport from the leader of an international but definitely teutonic espionage ring. At the American embassy she meets handsome Barry, comes to the United States with him and marries him en route. When the villainous spy chieftian tries to force her to obtain information for him, she tells Barry the truth. He is forced to resign. Then the two of them, Barry and Brenda, set forth to redemn themselves by exposing the spy network. Excitement and danger accompany them across Europe. But at last they have evidence of the spreading plans to destroy American factories in event of war and the State department can crack down in approved style. With the official thanks of a grateful government, they can now retire to private life.

Joel McCrea lacks the polish of a diplomat but has the vigor of a movie hero. Brenda Marshal, recent graduate from the Federal Theatre, is a personable and promising young lady. Jeffrey Lynn trails competently as another government man and Martin Kosleck, the unnamed Goebbels of **Confessions of a Nazi Spy,** leads the enemy agents with appropriate sinister zeal. Their support is steadily adequate, including a newspaper correspondent by George Bancroft. In general it's a fairly exciting spy thriller with topical window-dressing.

Joel McCrea Brenda Marshall Jeffrey Lynn

"ESPIONAGE AGENT"

IRISH LUCK:

Produced by Grant Withers for Monogram

Director: Howard Bretherton
Screenplay: Mary C. McCarthy
Story: Charles Molyneux Brown
Photography: Harry Neuman
Editor: Russell Schoengarth

Buzzy O'Brien	Frankie Darro
Lanahan	Dick Purcell
Mrs. O'Brien	Lillian Elliott
Kitty Monahan	Sheila Darcy
Fluger	James Flavin
Jim	Dennis Moore
Jefferson	Mantan Moreland
Hotel Manager	Howard Mitchell

Neat and lively comedy-melodrama about an amateur detective bell-hop who gets involved in a "hot bond" racket and leads the way to the solution. (Adults & Young People)

(Running time, 60 minutes)

Buzzy O'Brien, bell-hop at the Hotel Royale, has sleuthing ambitions and frequently follows his nose into trouble. He helps catch some bond crooks hiding in the hotel and thus acquires both the friendship of officer Lanahan and the enmity of house detective Fluger. Then a guest is murdered and Buzzy helps a pretty young lady accused of the crime to escape. In almost no time at all he is in the midst of an assumed-identity and bond-racket mystery. But at last, after considerable danger and excitement, with the aid of a colored porter and a suicide-leap trick, he brings about a solution and the capture of the killer.

This is as entertaining a minor melodrama as the Frankie Darro series has yet offered and his fans will rate it fully acceptable. He's a quick-thinking, effective young Buzzy and his support is dependably adequate throughout. The pace is fast, the production compact, reflecting no waste motion or expense. It's an unpretentious, serviceable program filler.

THE MAN THEY COULD NOT HANG:

Produced and distributed by Columbia

Director: Nick Grinde
Screenplay: Karl Brown
Photography: Benjamine Kline
Music Director: M. W. Stoloff
Editor: William Lyon

Dr. Henry Savaard	Boris Karloff
Janet Savaard	Lorna Gray
"Scoop" Foley	Robert Wilcox
Dist. Atty. Drake	Roger Pryor
Lieut. Shane	Don Beddoe
Betty Crawford	Ann Doran
Dr. Stoddard	Jos. De Stefani
Judge Bowman	Charles Trowbridge
Lang	Byron Foulger
Kearney	Dick Curtis
Watkins	James Craig
Sutton	John Tyrrell

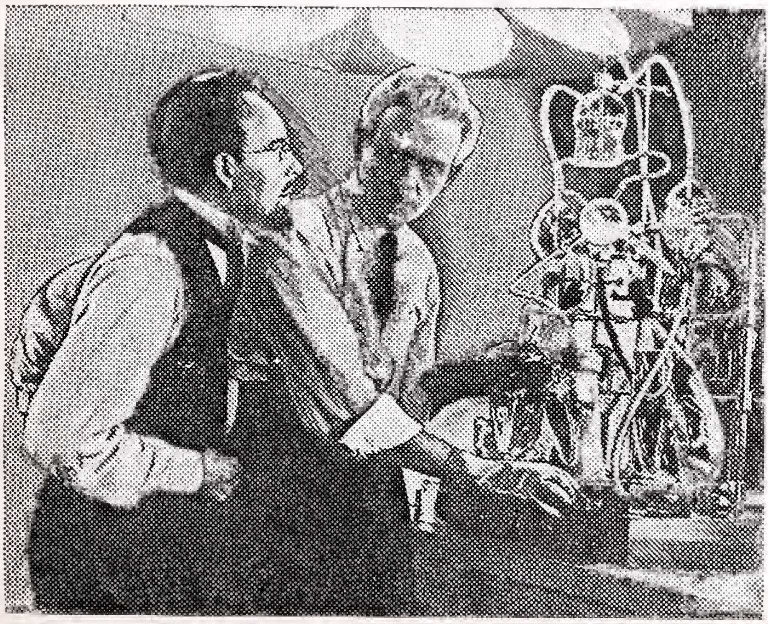
Moderately interesting though incredible melodramatic thriller with Boris Karloff as a doctor who has invented a device for suspending life and who, hanged for murder, is brought back to life determined to kill everyone connected with his conviction. (Adults)

(Running time, 64 minutes)

Boris Karloff, who has been shifting occasionally to sympathetic roles lately, strikes a balance this time. For the first portion he is a kindly doctor intent on saving lives. But when the authorities, mistaking genius for criminality, execute him as a murderer, he returns to life a merciless killer intent on revenge.

Doctor Savaard has invented with the aid of his assistant Lang a device to restore life to the dead. He proposes to use it to suspend the life of patients during operations to create more satisfactory surgical conditions. But in the midst of an experiment with a volunteer student, who has been put to death as a test, the police break in, find the body and arrest Savaard for murder. The court refuses to believe his story and he is hanged for murder. Then assistant Lang obtains his body and restores him to life. But Dr. Savaard, legally dead, is now a ruthless killer who plans to destroy the prosecuting attorney, the witnesses, the judge and the jury. He claims six victims before reporter Foley becomes suspicious. It is Foley, however, who unwittingly leads all the others into the Dr.'s trap. He decides to kill them one at a time and is preparing for his deadly work, when his daughter, the one person for whom he still has some regard, sacrifices her life to save the others. Mortally wounded, Dr. Savaard uses his last moments to prove his invention by reviving her and to destroy the device.

Called upon to essay a drastic and inconsistent shift in character, Boris Karloff labors loyally, by sheer familiarity achieving best results as the sinister revenge-mad "dead" man, and rising to forceful eloquence in his plea to the court and his later attempt to explain to his daughter why he must kill his victims. His support is adequate but scarcely distinguished. The physical production displays conventional competence and in general it's thrill-magazine stuff made into an average program melodrama.



Byron Foulger Boris Karloff

"The MAN THEY COULD NOT HANG"

THE DAY THE BOOKIES WEPT:

Produced by Robert Sisk for RKO Radio

Director: Leslie Goodwin
Screenplay: Bert Granet, George Jeske
Story: Daniel Fuchs
Music Director: Arthur Horton
Photography: Jack MacKenzie
Editor: Desmond Marquette

Ernest	Joe Penner
Ina	Betty Grable
Firpo	Richard Lane
Brophy	Tom Kennedy
Colonel	Thurston Hall
Margie	Bernadene Hayes
Patsy	Carol Hughes
Harry	Jack Arnold

Hilarious racetrack farce filled with slapstick nonsense in which Joe Penner and a beer-drinking horse make the bookies weep over a 60 to 1 shot. (Adults & Young People)

(Running time, 64 minutes)

Ernest Simpson, the inimitable and adenoidal Joe Penner clowning outrageously under a new name, is a taxi-driver with two ambitions: to buy a farm for his pigeons and to marry fellow driver Firpo's beautiful sister Ina. Then the other drivers, tired of losing their money on other people's horses, pool their cash to buy themselves a horse. Ernest, of course, is commissioned to buy and train the steed—hasn't he a way with animals, or at least with birds? Off he goes with the money and inevitably falls into the hands of a fake Kentucky Colonel who, with the aid of an equally phoney daughter, sells him a curious nag named, for very appropriate reasons, Hiccup. While Ina takes care of the pigeons, Ernest installs himself and Hiccup at the Jamaica track and loses race after race with remarkable regularity. Hiccup usually comes in about the time the next race is ready to start. The taxi-drivers are shouting for a killing and want to know when Hiccup will be "ready". The odds on him have run up to 60 to 1. The fake Colonel and his "daughter" arrive, note those odds, bet heavily on Hiccup—and send a barrel of beer to his stall. That's the day the bookies do their weeping. For Hiccup romps home as many lengths ahead as he usually is behind.

That timeworn plot acquires new vitality in this version and emerges as a lively slapstick farce directed with vim and freshness by Leslie Goodwin and playfully played by a dependable cast in a spirit of hearty cooperation. No one wastes time trying to be subtle and the scenarists have supplied a fast flow of funny lines. Joe Penner is in fine form—which means that those who like him will roar in unrestrained laughter while those who don't will glower glumly. Thurston Hall as the phoney Colonel is very much among those present, as are Richard Lane as Firpo and Tom Kennedy as dimwit driver Brophy. Betty Grable, of course, is a neat choice for decorative effects.

"The MOVIES . . . . 1939"

"The OLD MAID" — A great woman's picture.

by William Boehnel

Translating a stage drama to the screen is at best a hazardous enterprise and never more so than when the play in question happens to be of a dubious quality. But it is one of the virtues of the cinema that very often its practitioners are able to take a less than first-class stage vehicle and convert it into superior motion picture entertainment. A case in point is **The Old Maid**, which is better in nearly every respect on the screen than it was on the stage.

Although a tremendously popular and successful play both in New York and on the road, the Zoe Akins dramatization of the late Edith Wharton's novel of the same name was a far from satisfactory drama and most of the critics took keen delight in saying so, pointing out that it was talky, out-moded and generally static.

But Mrs. Wharton's theme of compelling mother love, of the conflict between two cousins for the love of the child whose father was the man they both loved, was so effective that not all the pannings it received could keep audiences from it. Indeed, it became so popular that it eventually won the Pulitzer Prize as the best play of 1935.

On the screen it seems likely that **The Old Maid** will fare about the same as it did in the theater. It has had a mixed critical reception, the cinema defenders in many instances panning its penny shocker story and its lack of movement. But nearly all of them have admitted its power as audience bait, recognizing and commenting on the fact that it is a great woman's picture and thus is bound to win many friends.

Although much of the criticism the film has received is deserved, it seems to me that on the screen **The Old Maid** is an absorbing and genuinely entertaining tear-jerker lifted to high levels by its superior acting, its expert direction and its atmospheric excellence. To be sure, it is a bit too given to dialogue and there is an absence of physical movement to be entirely perfect cinema material. But again it seems to me that the drive of its theme and the power of its acting are so overwhelming that one soon forgets its static qualities and remembers it as an outstanding picture.

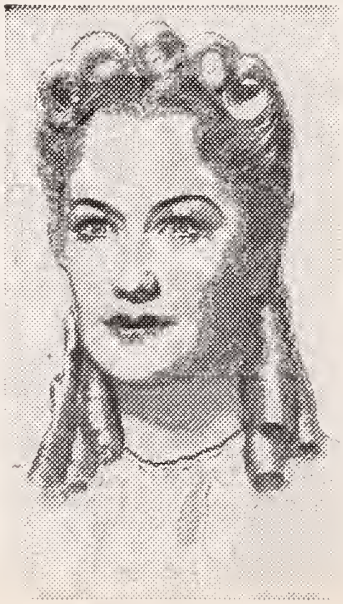
The story's like this: Tired of waiting for Clem Spender to whom she is pledged, Delia Lovell becomes the wife of another man. Just before the wedding ceremony Clem arrives on the scene and expresses his contempt for what Delia has done. He finds a certain amount of comfort in the company of Delia's cousin, Charlotte, and later a child is born to them. Then Clem is killed in action during the Civil War and to hide her secret Charlotte devotes her entire time looking after children among whom is her own daughter.

Later, just as she is about to marry, Charlotte tells Delia her secret. Enraged that Charlotte should have had a child by the man she, too, loved, Delia prevents her cousin's marriage. Two decades pass and the cousins now living together, vie with each other for the child's love. Unable to tell the girl who she really is, Charlotte is driven deeper and deeper to despair and finally admits defeat when she realizes that her own daughter has nothing but contempt for her.

BETTE DAVIS

The transition of Charlotte from a gay, zestful, charming young woman to an acidulous, embittered old maid is done rather abruptly but with such fine ability by Bette Davis that this change in characterization becomes real and convincing. More and more it must be evident to all who see Miss Davis' work on the screen that she is rapidly becoming the cinema's No. 1 Actress. For Miss Davis is more than just a skilled player who meets a good opportunity adequately. Far from beautiful in the conventional screen sense, Miss Davis has the greater beauty of expression of mood and mobility of movement.

Each gesture Miss Davis makes is closely synchronized with emotion and one never feels that she is executing a gesture before its time. For she isn't one of those actresses who come in swinging all the time. When she lashes out in a performance she knows what she is after.



MIRIAM HOPKINS

Miss Davis first came to the attention of screen audiences with her outstanding performance as the wayward sister in a brilliant melodrama called **Fog Over Frisco.** Later public acclaim and recognition were magnified by her superb work in **Bordertown** and in **Of Human Bondage.** After that there were quarrels with her employers, largely over parts and money, which terminated with a trial in London during which an attorney referred to her as a "naughty little girl who wants more money." Since then, as a result of her work in **Juarez** and **Dark Victory** and the current **The Old Maid,** she has rapidly stormed and practically taken the heights once firmly held by the Great Garbo.

There are at least two other superior portrayals in the photo-play. Miriam Hopkins as Delia Lovell seems more hard-working than casually brilliant, but it is a splendid performance and Jane Bryan's lovely and vivid charcaterization as the resentful daughter is something to cheer about. But then all of the roles are well managed and the entire picture captures the mood and quality of the novel.

For this a great deal of credit should go to Edmund Goulding and his superior direction. A master of the art of falsifying values and still keeping them credible, which is the very essence of film art, Mr. Goulding piles on emotion after emotion and to top it off leads with a trump. For Goulding knows what the public wants and gives it to them.

How true this is may be judged from the work he has recently turned out. No finer job of deliberate falsification of values than his direction in **Dark Victory,** another woman's picture, has appeared in years. For if Mr. Goulding has any talent at all, it is his ability to know what to emphasize and what to underplay, how to appeal to the emotions.

Even more so, he understands women. Of all the directors in Hollywood, Goulding is by far the most successful in the difficult task of handling certain women stars. Many years ago he produced the only first-rate picture Gloria Swanson ever made, **The Trespasser.** This year he has been responsible for two Bette Davis successes, **Dark Victory** and **The Old Maid.**

Of course about two years ago he also made a film called **That Certain Woman,** in which Miss Davis had the title role. But then, every director is entitled to at least one miss out of three attempts. After all, pennants are won by baseball teams which win two out of three or three out of four games consistently and not by teams which have freak winning streaks.

FIFTH AVENUE GIRL:

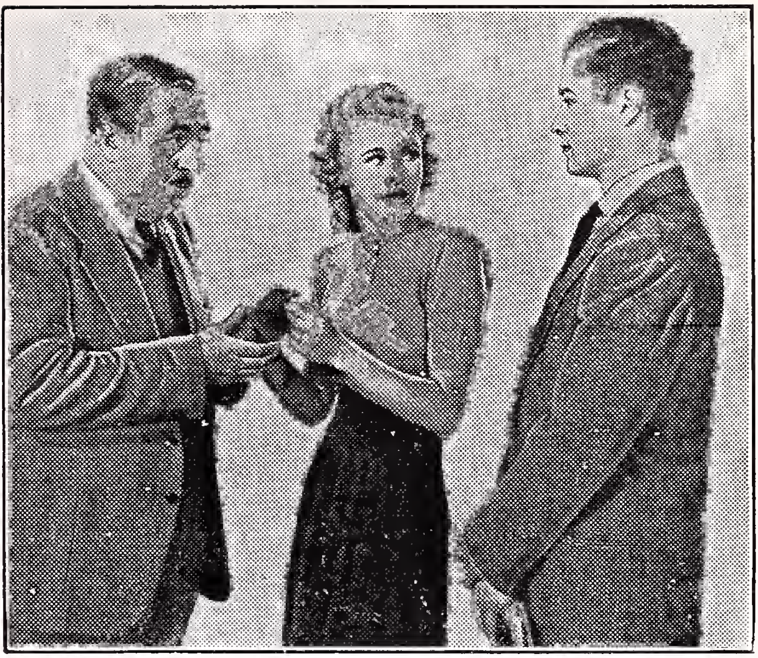
Produced by Gregory La Cava for RKO Radio

Director: Gregory La Cava
Screenplay: Allan Scott
Music Score: Russell Bennett
Photography: Robert de Grasse
Art Director: Van Nest Polglase
Editor: William Hamilton

Mary Gray, looking for a job	Ginger Rogers
Alfred Borden, an unhappy millionaire	Walter Connolly
Martha Borden, his social wife	Verree Teasdale
Michael, the chauffeur	James Ellison
Tim Borden, the son	Tim Holt
Katherine Borden, the daughter	Kathryn Adams
Higgins, the butler	Franklin Pangborn
Dr. Kessler, a psychiatrist	Louis Calhern
Olga, the cook	Ferike Boros
Terwilliger, the lawyer	Theodore von Eltz

Smart and amusing comedy-drama, expertly made and played, with Ginger Rogers as a jobless young lady who is hired by a neglected millionaire to pose as a golddigger and reform his family. (Adults & Young People)

(Running time, 80 minutes)



Walter Connolly — Ginger Rogers — Tim Holt

"FIFTH AVENUE GIRL"

Gregory La Cava's **Fifth Avenue Girl** is a revised version of **My Man Godfrey,** not quite as antic in dialogue and action, but done in the same deft and entertaining manner. This time it is a girl from the other side of town who moves into a millionaire's mansion and transforms the frittery family into human beings.

Alfred Borden has been very successful with his pump business but not with his family. Daughter Katherine is a dizzy deb who can not see the solid virtues of chauffeur Michael. Son Tim pays more attention to polo than to the family business. Wife Martha scarcely seems to know that her husband exists. All of them have forgotten his birthday and he comes home to a lonely mansion to wander about mumbling "Happy birthday to me." He wanders off to Central Park and while the sea lions cavort makes the acquaintance of Mary Gray, a refreshing young lady who has not let the lack of a job discourage her. Together they celebrate his birthday at the night spots. The next morning Mary and newspaper accounts of the spree appear at the breakfast table and the others are shocked into their first interest in father of many years. Mary would duck out, but Borden hires her to pretend she is golddigging him away from his neglected family. It's an ingenious plot — and the counter plots are more so. Wife Mary hires a psychiatrist who discovers that Borden has never been better and suggests that Martha herself needs treatments. Son Tim buckles down to save the business and to rescue his father from the designing harpy, a job he soon finds very attractive. By the time Mary at last resolutely leaves, her task is nobly done: Martha is devoted to Borden and daughter Katherine is devoted to chauffeur Michael. And son Tim is not only an asset to the business — he has determined that Mary must be brought back to stay as the younger Mrs. Borden.

Ginger Rogers proves here what she has suggested before, that she needs no dancing sequences to show her ability, that in fact she is even better as comedienne and straight player than she was as Fred Astaire's partner. Her performance, poised and persuasive and always completely genuine, hold the picture together and gives it dramatic purpose, Walter Conoly's millionaire Borden is a seasoned and skilful portrayal. Verree Teasdale's Martha will inevitably invite comparison with Billy Burke's exaggerated and fluttery wives and Tim Holt is a youthful but adequate playboy son. Franklin Pangborn is a humorous butler Higgins and the others accept the antic mood gracefully. Producer-director La Cava has deftly injected novel and contagious incidental action and has maintained a lively pace. The entire film has been handsomely mounted.

NEW FRONTIER:

Produced by William Berke for Republic

Director: George Sherman
Screenplay: Betty Burbridge, Luci Ward (Based on characters created by William Colt MacDonald)
Photography: Reggie Lanning
Editor: Tony Martinelli
Music Score: William Lava

Stony Brooke	John Wayne
Tuscon Smith	Ray Corrigan
Rusty Joslin	Raymond Hatton
Celia	Phylis Isley
Major Braddock	Eddy Waller
Stevie	Sammy McKim
Gilbert	Leroy Mason
Proctor	Harrison Greene
Judge Lawson	Reginald Barlow
Doc Hall	Burr Caruth
Jason	Dave O'Brien
Sheriff	Hal Price
Harmon	Jack Ingram
Dickson	Bud Osborne
Turner	Charles Whitaker

Competent outdoor western in which the Three Mesquiteers help the people of New Hope, whose homes are to be flooded, get good land in return. (Adults & Young People)

(Running time, 56 minutes)

This time the Three Mesquiteers — Stony Brooke, Tucson Smith and Rusty Joslin — are hoodwinked by the villain much of the way and make good just as the last reel is running to its close. The little town of New Hope is celebrating its 50th anniversary when the news comes that the state legislature has decreed an extension of the nearby reservoir and the valley will be flooded. Fair compensation is offered, but the people determine to fight for their homes. The Mesquiteers gallop in to stop the battle, arrive too late and pitch in to help the townspeople rout the dam construction crew. Then smooth-talking assemblyman Proctor suggests that new land be purchased cheaply in the desert and water piped for irrigation. The Mesquiteers are fooled by the proposal and persuade the ranchers to put up the necessary cash. But when the dam has been completed and they ride ahead to inspect the new site, they discover that the pipe line has not even been started, is in fact a mirage. Back they gallop to warn the ranchers — and are captured and held prisoner. In the proverbial nick of time they escape, prevent the flooding of the valley on schedule and win fertile land for the ranchers. To polish off the victory, Proctor and his fellow scoundrels are indicted as swindlers.

John Wayne as Stony sets the pace, a vigorous one, and is faithfully followed by Ray Corrigan as Tucson and Raymond Hatton as Rusty. Phylis Isley is on hand to supply brief romantic moments, but there is still no danger of a fourth Mesquiteer being added to the regular trio. The story is weak but the action is not. And the physical production is of standard competence.

FIVE LITTLE PEPPERS:

Produced and distributed by Columbia

Director: Charles Barton
Screenplay: Nathalie Bucknall,
Jefferson Parker
Book: Margaret Sidney
Photography: Henry Fruelich
Art Director: Lionel Banks
Editor: James Sweeney

Polly Pepper	Edith Fellows
Mr. King	Clarence Kolb
Mrs. Pepper	Dorothy Peterson
Jasper	Ronald Sinclair
Ben Pepper	Charles Peck
Joey Pepper	Tommy Bond
Davie Pepper	Jimmie Leake
Phronsie Pepper	Dorothy Ann Seese
Martin	Leonard Carey

Humanly appealing, capably produced version of the first of the Margaret Sidney series in which the five little Peppers win the heart of wealthy Mr. King and Polly becomes his business partner. (Family)

(Running time, 58 minutes)

The Five Little Pepper books were very popular with the youngsters of another and less sophisticated generation and still retain a fair portion of that popularity. This film version, probably the first of a series, is not presented as a costume play, but otherwise is little modernized. It is an unpretentious family story based on the Cinderella motif and it proceeds without benefit of thrills and with no effort to prevent coming events from casting their shadows before. Wealth, it gently demonstrates, cannot bring happiness and poverty can not destroy it for families united in affection. It is all faintly scented with lavendar, yet possessed of a quaint and definite charm.

After the death of her husband in a mining accident, Mrs. Pepper works in a factory to support her brood of five. Polly, the oldest girl, in her early teens, takes charge at home. She has inherited a half interest in the mine in which her father was killed and both John King and a Mr. Townsend want to buy it. Mr. King visits the Pepper home when he learns that his grandson Jasper has made friends with the children and is quarantined there when the youngsters develop measles. Polly bravely struggles to take her mother's place until she too is taken ill. Then Mr. King has the whole family transferred to his palatial home. Mr. Townsend calls, accusing Mr. King of taking in the Peppers just to get the mine. King agrees that he might once have thought that a smart move, but now he wishes merely to see that Polly receives full value and offers to top any Townsend offer by $25,000. Polly, overhearing part of the talk, misunderstands it, proudly turns over the stock as payment for the expense of her illness and hurries her family home. It is Jasper who persuades them all to return and hear his grandfather's explanation and Polly, amid general rejoicing, spurns a cash offer in favor of a partnership with Mr. King.

Edith Fellows is happily cast as the sturdy and courageous Polly and Dorothy Ann Seese as Phronsie is a constant delight, truly childlike, clever and appealing, but thankfully not a prettily dimpled doll. The boys are all adequate with Ronald Sinclair as Jasper taking top honors. Clarence Klob is natural and believable in the time-worm role of the testy old gentleman mellowed by association with interesting youngsters and Dorothy Peterson as the careworn but devoted mother is quietly convincing.

The Peppers are simpler, more old-fashioned than either the Hardys or the Joneses. For that very reason many people should find them a pleasant addition to the family film cycle.

BLACK PIRATE

Charles Peck Tommy Bond Jimmy Leake
Edith Fellows Dorothy Ann Seese
"FIVE LITTLE PEPPERS"

DESPERATE TRAILS:

Produced by Albert Ray for Universal

Director: Albert Ray
Screenplay: Andrew Bennison
Photography: Jerry Ash
Art Director: Jack Otterson
Editor: Louis Sackin

Steve Hayden	Johnny Mack Brown
Clem Waters	Bob Baker
Cousin Willie	Fuzzy Knight
Little Bill	Bill Cody, Jr.
Judith Lantry	Frances Robinson
Big Bill Tanner	Russell Simpson
Mal Culp	Clarence H. Wilson
Marshal Cort	Ed Cassidy
Ortega	Charles Stevens
Nebraska	Horace Murphy
Lon	Ralph Dunn
Mrs. Plunkett	Fern Emmett

Good western with plenty of action in which Johnny Mack Brown is a carefree peace officer who brings law and order to an outlaw-ridden cattle town. (Adults & Young People)

(Running time, 56 minutes)

Big Bill Tanner, the customary crooked sheriff, and Mal Culp, rascally banker, are the secret villains behind the reign of terror at the small cow town of Denton. Their men stage everything from cattle rustling to outright raids on the settlement. To the rescue rides Steve Hayden, fist-slinging, gun-toting he-man, who starts the good work by preventing a stage robbery and appropriating the strong box to turn it over to U. S. Marshal Cort. Then pretty Judith Lantry, the usual gal from the east, arrives to inspect her ranch and Steve has the privilege of saving her from the villains, who want to put her out of the way before she learns they have faked a mortgage on her property. Steve is put in charge and his first move is to fire the foreman who is in with the crooks. Thereafter it's excitement every minute with fists doing almost as deadly work as bullets — until the foreman has been forced into a confession and the sheriff and banker have been roped for justice. Carefree Steve is now ready for cares, a ranch and a wife.

That's a strictly formula story with scarcely a variation. But it is so compactly and competently put together that it becomes as good a western thriller as the matinee fans are apt to meet in several months. Johnny Mack Brown is a grand boot-and-chaps hero and Frances Robinson is so much better than the average sagebrush heroine that she will probably soon graduate into other films. Fuzzie Knight supplies comedy as Cousin Willie and Russell Simpson and Ed Cassidy are properly sinister villains. The action zips straight along, the scenery provides a fine background and the film as a whole has a neat finish.

THUNDER AFLOAT:

Producd by J. Walter Ruben for MGM

Director: George B. Seitz
Screenplay: Wells Root,
Commander Harvey Haislip
Story: Ralph Wheelwright,
Commander Haislip
Music Score: Edward Ward,
David Snell
Art Director: Cedric Gibbons
Photography: John Seitz
Editor: Frank E. Hull

Jon Thorson	Wallace Beery
"Rocky" Blake	Chester Morris
Susan Thorson	Virginia Grey
District Commander	Douglas Dumbrille
U-Boat Captain	Carl Esmond
"Cap" Finch	Clem Bevans
Milo	John Qualen
Ives	Regis Toomey
Captain Sabin	Charles Lane
Lieutenant West	Phillip Terry
German U-Boat Officer	Henry Victor
Admiral Ross	Addison Richards
Dye	Henry Hunter
Admiral Girard	Jonathan Hale

Vigorous and exciting and not at all neutral adventure yarn about battles between enemy submarines and improvised sub-chasers along the American coast back in 1918. (Adults & Young People)

Tuned to the times abroad and keeping pace with current headlines, **Thunder Afloat** is a tale of the once famous "ash-can fleet," the hastily contrived sub-chaser squadron which replied to the submarine invasion of American coastal waters in 1918, and another of Wallace Beery's flavorous starring stories. Obviously not planned for any possible showings in Germany, it dashes along to provide stirring spectacles for martial-minded fans.

Jon Thorson and Rocky Blake are rival tugboat captains and Jon's daughter Susan is an active participant in their skirmishes. It is her idea to trick Rocky into enlisting in the Navy in the belief that Jon is too. Then Jon backs out at the last moment, secures a contract both men were after, and he and Susan howl derision at Rocky in uniform. But a few months later a submarine sinks Jon's tugs and barges. He shouts imprecations at the vanishing sub and enlists at the first oportunity, determined to satisfy his personal grudge. His master's certificate rates him command of a sub-chaser — and when he reports for duty, he discovers that his superior officer is none other than Rocky. His first official act is to lift anchor against orders and go in search of submarines. In a desperate battle his ship is injured and he risks his life to make repairs. When he returns to service, he is demoted for insubordination and assigned to ordinary seaman's work. In rebellion, he deserts and is caught by Rocky, who takes him aboard his own ship which is preparing for action. In the following battle Jon is taken prisoner by the very U-boat captain who started the private war. When the sub sinks to the bottom to avoid bombs, Jon batters against its side with a wrench to signal its location even though that will probably mean destruction. The action waxes fast and furious, but the script has arranged a satisfactory conclusion to his duel with the U-boat captain and a means of rescue. For his exploit he is decorated and again given a command — and Susan and Rocky decide to bury the hatchet and buy a wedding ring.

Neither bombs nor torpedoes have been spared to make the film live up to its title. Stormy waters always offer excellent chance for stirring photography and most of the action takes place at sea. Wallace Beery is a pugnacious Jon, resentful of discipline, unable to comprehend any but the personal issues involved. He makes plenty of trouble for the Navy — and for the enemy — but his real fate in time of war would provide a different tale. His daughter is a personable and intelligent young lady but otherwise a chip off the old block and very well played by Virginia Grey. Chester Morris is as usual a sincere and forthright Rocky. They form a tempestuous trio and roaring guns and foaming seas furnish a fitting background. The technical production is excellent throughout and the whole picture is neatly timed to turn public indignation at submarine warfare into box-office business.

RIDERS OF THE FRONTIER:

Produced by Edward Finney for
Monogram

Director: Spencer Bennett
Screenplay: Jesse Duffy,
Joseph Levering
Photography: Marcel LePicard
Music Director: Frank Sanucci
Editor: Fred Bain

Tex	Tex Ritter
Lane	Jack Rutherford
Buck	Hal Taliaferro
Sam	Glen Francis
Gus	Nolan Willis
Carter	Roy Bancroft
Boney	Bill McCormick
Cookie	Manton Moreland
Doctor	Edward Cecil
Marshal	Bruce Mitchell
Martha	Jean Joyce
Sarah	Marion Sais
Goldie	Maxine Leslie

and "White Flash"

Routine western with Tex Ritter as a law officer posing as an outlaw to join the rustlers and round them up. (Adults & Young People)

(Running time, 60 minutes)

Foreman Lane has concocted a neat rustling scheme. He keeps the woman owner of the ranch ill in bed by having a fake doctor give her weakening medicine, while he himself is disposing of the cattle. So successful is he in guarding the place from outside interference that it is known as "Hell Ranch" and word of the mystery has spread afar. Up rides a debonair and daring stranger, handy with guns and a mandolin, who introduces himself as the notorious outlaw, Ed Carter, and whose exploits convince villain Lane that introduction is correct. But after this stranger has the situation under control and rides off to town—to report to the local marshal and prepare for capture of the crooks—the real Ed Carter arrives at the ranch. The stage is set for excitement and a roaring gunbattle and the final reel supplies full measure. The mystery solved, the ranch saved and the villains defeated, officer Tex can resume his right identity and croon a last love song to obliging nurse Martha before riding on to new adventures in the cause of justice.

Tex Ritter uses fists and guns in familiar style and sings three songs to his own mandolin accompaniment. Jean Joyce appears briefly but brightly for minor romance. Manton Moreland supplies comedy as a Negro cook. There's a cattle stampede as part of the excitement and some eye-catching mountain scenery. In general, it's a standard western put together on a very modest budget.

Wallace Beery "THUNDER AFLOAT" Virginia Grey

HONEYMOON IN BALI:

Produced by Jeff Lazarus for Paramount

Director: Edward H. Griffith
Screenplay: Virginia Van Upp
Story: Grace Sartwell Mason,
Katharine Brush
Photography: Ted Tetzlaff
Editor: Eda Warren

Bill Burnett	Fred MacMurray
Gail Allen	Madeleine Carroll
Eric Sinclair	Allan Jones
The Window Washer	Akim Tamiroff
Miss Lorna Smith	Helen Broderick
Noel Van Ness	Osa Massen
Rosie	Carolyn Lee
Fortune Teller	Astrid Allwyn
Miss Stone	Georgia Caine
Man	John Qualen
Secretary	Fritzi Brunette

Gay and refreshing romantic comedy retelling with deft showmanship and infectious fun the old tale of career vs. romance, this time about a successful feminine store manager and a confident masculine visitor from Bali. (Adults & Young People)

(Running time, 95 minutes)

Are Husbands Necessary? was the original and more accurate title, but Madeleine Carroll's off-screen affairs made it too obvious a target for wisecracks. The present label is misleading, but no one will worry about that once the reels are rolling. Clever dialogue, humorous situations and an excellent all-around production dress up the familiar plot formula for gay and spontaneous entertainment.

As the very successful manager of a very swank Fifth Avenue shop, Gail Patrick has a very satisfactory income, an office in which she reigns supreme, a well-ordered home in which her slightest wish is law and complete personal freedom. Matrimony seems unattractive by comparison and she keeps her friendship with Eric Sinclair on a strictly platonic basis, Bill Burnett, in town on the eve of his departure for his home in Bali, is less easily managed. His vigorously masterful methods almost sweep her off her feet. When he takes responsibility for Rosie, an engaging mite soon to be orphaned, Gail is even more attracted, but reminds herself that in her carefully cushioned life there is no place for a child. When Noel Van Ness, frankly in love with Bill for years, suddenly appears to announce cheerfully that her husband is dead, even the pangs of jealousy cannot decide the issue in Bill's favor. Abruptly he returns to Bali with Rosie. Noel, who knows exactly what she wants and goes after it with the directness of a young savage, blithely follows him. Thereupon Gail, realizing at last that she faces a lifetime of regret, promptly falls ill, recovers, and takes a vacation to pursue Bill to Bali. There Bill and Noel are to be married soon and Gail sails for home to accept the surprised but delighted Eric. It is Bill's turn again to chase her — for of course he doesn't marry Noel after all — and a chance meeting with Eric enlightens that genial gentleman regarding many things which have puzzled him. He voluntarily assigns himself the role of a good loser and steers the turbulent romance of the misguided lovers towards a happy ending.

The old problem of career vs. marriage here acquires a new interest from the gaiety and verve with which it is presented. Fred MacMurray plays the strong and not too silent Bill with a determination understandable in view of the fact that Madeleine Carroll never looked lovelier and is a charming and convincing Gail. Akim Tamiroff's window-washer, Gail's adviser on costumes and men, is a wise and witty character who gives Helen Broderick as Gail's authoress companion stiff competition when it comes to comedy, as it often does. Allan Jones is a pleasant, likable also-ran whose heart is not too deeply involved and whose singing furnishes an agreeable interlude. Osa Massen as the forthright Noel adds zest to the proceedings and does not detract from the decorative effect. Carolyn Lee is a delightful and actually childlike little Rosie. The others measure up to their minor responsibilities satisfactorily, while fine camera work and sparkling lines do the rest. It's vivacious, often exhilarating film fare.

THE REAL GLORY:

Produced by Samuel Goldwyn, distributed by United Artists

Director: Henry Hathaway
Screenplay: Jo Swerling,
Robert R. Presnell
Novel: Charles L. Clifford
Photography: Rudolph Mate
Art Director: James Basevi
Music Director: Alfred Newman
Editor: Daniel Mandell

Doctor Canavan	Gary Cooper
Linda Hartley	Andrea Leeds
Lieut. McCool	David Niven
Capt. Hartley	Reginald Owen
Lieut. Larson	Broderick Crawford
Mrs. Manning	Kay Johnson
Capt. Manning	Russell Hicks
The Datu	Vladimir Sokoloff
Miguel	Benny Inocencio
Lieut. Yabo	Ruby Robles
Alipang	Tetsu Komai
Col. Hatch	Roy Gordon
The General	Henry Kolker

Vigorous, pulse-pounding adventure film with semi-historical background, splendidly produced; an exciting story of a small group of American officers striving to train the Philippine constabulary to protect their people from a fanatical Moro tribe. (Adults & Young People)

(Running time, 95 minutes)

Samuel Goldwyn has gone off on a new tack this time and brought back swell entertainment for those who like screen adventure straight and strong, packed with suspense and danger and vigorous action. He has taken a tall tale of the early days of American control of the Philippines, had it whipped up into a shrewd and driving screenplay, turned it over to a grand cast and a master action director and polished it off with one of his usual handsome productions.

It is 1906 and the American troops are evacuating Fort Mysang, leaving five officers and an army surgeon to build the native constabulary into a fighting force capable of resisting the cruel Moros who are sure to attack as soon as the troops are gone. Colonel Hatch, in command, is murdered by a Moro as he is about to board ship. Captain Manning, who succeeds him, meets a similar fate under the very eyes of his newly arrived wife and of Linda Hartley, daughter of the Captain next in line. The natives are terrified and Captain Hartley, a military martinet who lives in straining fear of blindness from an old wound, is scarcely adequate for the emergency. But Dr. Canavan and Leutenants McCool and Larsen are determined to raise real resistance. Canavan makes use of applied psychology to stiffen the natives' spines and is succeeding when the Moros, to lure the force out into hills for slaughter, poison the wells and dam the stream which supplies the fort with water. Larsen and twenty men sally forth to dynamite the dam, then fail to return. Canavan disobeys orders, goes to find their bodies and is placed under arrest. A cholera epidemic breaks out and Captain Hartley himself leads another expedition. Canavan discovers they are being led into a trap, drags McCool from a sickbed to hold the fort and dashes out to save the unsuspecting victims. With his aid they escape, dynamite the dam and return just in time to defeat the Moros attacking the fort in a desperate battle. The native soldiers are learning Canavan's lessons and are a disciplined and formidable fighting unit when Captain Hartley, daughter Linda and Canavan depart for America—and, of course, a wedding.

There can be considerable doubt concerning the film's value as an historical document, but none at all as adventure entertainment. Henry Hathaway of **Bengal Lancer** fame has handled it with superlative skill. Gary Cooper has one of the prize roles of his career as Dr. Canavan and strides through it, dominating almost every scene with grimly grinning gallantry. David Niven, completing his last part before leaving to join his regiment in England, wears an American uniform with distinction as Lieutenant McCool and contributes some of the most amusing lines before dying a hero's death in the fort. Andrea Leeds as the girl whose heart belongs to Gary keeps the romance pleasant but properly subdued. Broderick Crawford is an able Lieutenant Larsen who serves his country bravely though he would much prefer collecting orchids. The Moros, led by Tetsu Komai and Vladimir Sokoloff, are villains to chill the doughtiest fighters. The settings are realistic, the photography excellent. It's a thriller thrillingly done.

Basil Rathbone Ida Lupino Nigel Bruce

"ADVENTURES of SHERLOCK HOLMES"

ADVENTURES OF SHERLOCK HOLMES:

Produced by Gene Markey for
20th Century-Fox

Director: Alfred Werker
Screenplay: Edwin Blum,
William Drake
Play: William Gillette
Photography: Leon Shamroy
Art Directors: Richard Day,
Hans Peters
Editor: Robert Bischoff

Sherlock Holmes	Basil Rathbone
Dr. Watson	Nigel Bruce
Ann Brandon	Ida Lupino
Jerrold Hunter	Alan Marshal
Billy	Terry Kilhurn
Professor Moriarty	George Zucco
Sir Ronald Ramsgate	Henry Stephenson
Inspector Bristol	E. E. Clive
Bassick	Arthur Hohl
Mrs. Jameson	May Beatty
Lloyd Brandon	Peter Willes
Mrs. Hudson	Mary Gordon
Justice	Holmes Herbert
Mateo	George Regas
Lady Conynham	Mary Forbes

Brisk, bright, atmospheric detective tale, deftly made and played, in which Holmes matches wits with the arch-criminal Moriarty who has warned he will commit the crime of the century. (Adults & Young People)

(Running time, 73 minutes)

Sherlock Holmes has come to the screen many times during the past twenty years, but never in a neater, more compact and more enjoyable picture than this, which may be and many fans will hope will be the start of a long series.

Professor Moriarty, the one adversary most worthy of his steel Holmes ever faced, is on trial for murder. Holmes dashes in to break the Professor's alibi with evidence that he had tampered with the master clock at Greenwich — too late. An acquittal has been pronounced and under British law no man can be placed in jeopardy of his life twice on the same charge. The Professor warns Holmes that he intends to commit the super crime of modern times and departs in triumph. Then begins the duel of wits. Two threatened crimes are dramatically brought to Holmes' attention. The Custodian of the Crown Jewels has received a note that the fabulous Star of Delphi is to be stolen. And the beautiful Ann Brandon dashes in with a plea for help. Her brother has received a death threat precisely like that which preceded the killing of her father years before. The brother is murdered — and Ann herself is designated as the next victim. The Professor's diabolical scheme is working, for Holmes dispatches Watson to guard the Star of Delphi while he himself investigates the murder riddle. But the Professor has not reckoned with Holmes' speed in action. Ann is saved and the murder mystery solved in time for Holmes to scent the connection with the jewel scheme and to arrive at the Tower of London and battle the Professor to a finish — of the film, but not necessarily of the Professor. For arch criminals have a habit of coming back even from what looks like certain death for further adventures in later films.

Basil Rathbone is, of course, the perfect choice for Holmes as **The Hound of the Baskervilles** proved not long ago. Nigel Bruce is again a grand Watson, handicapped by some absurd lines in the script, but still the blundering, marveling, touchingly faithful man who lives in Conan Doyle's pages. George Zucco is the Professor to the last whisker and sinister whisper and E. E. Clive as Inspector Bristol is a good substitute for the Lestrade of the original tales. Ida Lupino slips smoothly into the story as Ann Brandon, equally able in moments of brief romance with Alan Marshal and in the scenes of terror when the killer is on her trail. The pace is crisp, the whole effect clean-cut and compact. It's not a big picture stepped up with a Richard Greene to draw in the matinee idolizers. It's a straightforward Sherlock Holmes adventure in the true tradition.

GIRL FROM RIO:

Produced by E. B. Derr for Monogram

Director: Lambert Hillyer
Screenplay: Milton Raison,
John T. Neville
Photography: Paul Ivano
Art Director: Frank Dexter
Editor: Russell Schoengarth

Marquita	Movita
Steven	Warren Hull
Carlos	Alan Baldwin
Vicki	Kay Linaker
Mitchell	Clay Clement
Annette	Adele Pearce
Lola	Soledad Jiminez
Montgomery	Richard Tucker
Collins	Dennis Moore
Wilson	Byron Foulger

Average arson and racket melodrama which makes use of Movita's vocal talents as a Mexican singer who comes to New York to help clear her brother of criminal charges. (Adults & Young People)

(Running time, 63 minutes)

Marquita, popular Mexican singer, is ready for her South American debut, when a cablegram announcing her brother's arrest in New York prompts a swift decision to forget her career and hurry to the big city. She and Annette, the brother's wife, set out to track down the real killer an arsonist, whom they suspect to be the owner of the night club in which Annette and her husband had been dancing. Agent Steve, Marquita's fiance, arrives to help them and gets Marquita a job in the villain's new club. Then the villain's boyfriend gets jealous, uncovers Marquita's real identity and brings on the shooting climax which exposes the mystery method and the man. When the excitement subsides, Marquita and Steve depart for South America and a honeymoon.

Movita is the major excuse for the film and both story and direction give her every opportunity for smart costumes and melodramatic scenes. She does a good job as actress and singer and with the dependable aid of Warren Hull as agent Steve is consistently better than the routine story itself. It's rather slow in pace and stereotyped in pattern and holds interest chiefly by its music and performances.

NANCY DREW AND THE HIDDEN STAIRCASE:

Produced and distributed by
Warner Brothers

Director: William Clemens
Screenplay: Kenneth Gamet (Based on
stories by Carolyn Keene)
Photography: L. Wm. O'Connell
Art Director: Ted Smith
Editor: Louise Hesse

Nancy Drew	Bonita Granville
Ted Nickerson	Frankie Thomas

Carson Drew	John Litel
Captain Tweedy	Frank Orth
Effie Schneider	Renie Riano
Floretta Turnbull	Vera Lewis
Rosemary Turnbull	Louise Carter
Daniel Talbert	William Gould
Smitty	George Guhl
Reporter	John Ridgely

Lively and amusing addition to Nancy's adventures in which she and boyfriend Ted foil the plot of a greedy neighbor to acquire the property of two elderly sisters. (Adults & Young People)

(Running time, 60 minutes)

Floretta and Rosemary, the elderly Turnbull sisters, intend to turn their estate into a children's hospital. But to do so, they must have clear title to the house, which has been left to them on condition they live in it for twenty years without a single night's absence. Only two weeks remain, when mysterious events begin to occur. Amateur sleuth Nancy Drew and her unwilling boyfriend Ted Nickerson are on hand to foil the attempt of the Turnbull chauffeur to steal the affidavits attesting to the long residence. Soon after, the chauffeur is found dead, murdered, but to prevent the sisters from leaving the house, Nancy convinces them it is a case of suicide. Then she and Ted, as always, follow their noses into danger, discover an underground passage from neighbor Talbert's place and plunge into it and more excitement. At the finish they have captured the villain and saved the estate for the hospital.

Bonita Granville is again an energetic and properly girls'-bookish heroine and Frankie Thomas tags along gracefully as Ted. John Litel continues as her father and Frank Orth repeats the standard dumb police captain of the earlier adventures. It's a lively, lightweight program filler, sure amusement for youngsters of all ages.

DUST BE MY DESTINY:

Produced by Hal B. Wallis for
Warner Brothers

Director: Lewis Seiler
Screenplay: Robert Rossen
Story: Jerome Odlum
Photography: James Wong Howe
Editor: Warren Low
Art Director: Hugh Reticker

Joe Bell	John Garfield
Mabel	Priscilla Lane
Mike Leonard	Alan Hale
Caruthers	Frank McHugh
Hank	Billy Halop
Jimmy	Bobby Jordan
Pop	Charley Grapewin
Nick	Henry Armetta
Charlie	Stanley Ridges
Prosecutor	John Litel
Slim Jones	Moroni Olsen
Doc Saunders	Victor Killian
Ab Connors	Frank Jacquet
Delicatessen Proprietress	Ferike Boros
Venetti	Marc Lawrence
Magistrate	Arthur Aylesworth
Warden	William Davidson
Judge	George Irving

Vigorous criminal and romantic melodrama about a homeless and embittered wanderer and the girl he marries who are hunted across the country but at last face their troubles for a happy future. (Adults & Young People)

(Running time, 85 minutes)

This is reminiscent of **Let Us Live** and other variations on the theme of social injustice, but balances its grim aspects with judicious comedy and flavorous characterizations. The familar story, pointing again that many prosecuting attorneys are after convictions at any price and also that no difficulty is solved by running away, is given new interest by unexpected twists and interesting incidents.

After serving a prison term for a crime he did not commit, Joe Bell is convinced that justice is a myth and that the dust of the road is his destiny as it is of his fellow wanderers drifting about the country. He becomes an ordinary tramp and is serving a term at a work farm when he falls in love with Mabel Allen. The girl's brutal step-father finds them together and Joe fells the older man, whose alcoholic heart promptly stops beating. Sure that no jury would acquit him, Joe runs away and Mabel goes with him. They are married on the stage of a movie theatre in a publicity stunt, then take refuge in further flight. When the cash prize gives out, they get jobs with the kindly proprietor of a lunch room. The police trace them there and in Joe's absence arrest Mabel. Joe helps her break jail and they are wanderers once more. At last Joe happens to be on the spot with a camera during a bank robbery, gets the only pictures and sells them to a newspaper editor, who gives him a job. Joe tells his story and the editor, to cover up for him, takes responsibility for the pictures. He is waylaid by the robbers and Joe manages to save his life. The inevitable publicity makes flight again imperative—but Mabel begs him to end their hunted life. In desperation, she betrays him to the authorities. The prosecutor vindictively drives for a conviction, but Mabel's testimony wins an acquittal.

John Garfield seems doomed to these hitter, chip-on-shoulder roles, but he refuses to let that interfere with a sincere and earnest portrayal of Joe Bell. Priscilla Lane is an appealing Mabel, clinging with youthful optimism to her faith in the ultimate triumph of right and providing some genuinely dramatic and moving moments. Allan Hale is a vigorous and likable editor and Henry Armetta plays the lunch room proprietor with warmth and humor. Billy Halop and Bobby Jordan from the Dead End gang are two road kids and the others add their bits bravely. The scrip has its incredible sequences and aims obviously more at action excitement than at social importance. It's lively melodramatic entertainment with some significance as a plea for the under-dog.

THIS MAN IS NEWS:

Produced by Anthony Havelock-Allen for
Paramount

Director: David MacDonald
Story: Roger MacDougall
Photography: Henry Harris

Simon Drake	Barry K. Barnes
Pat Drake	Valerie Hobson
Macgregor	Alastair Sim
Clayton	John Warwick
Harelip Murphy	Philip Leaver
Doyle	James Pirrie
Brown	David Keir
Brown Jr.	Tom Gill
Inspector Holly	Edward Lexy
Detective Wright	Garry Marsh
Fireman	Jack Vyvyan

Light-hearted and diverting British-made comedy-mystery melodrama about a reporter who is involved with both Scotland Yard and some gangsters when he gaily predicts a murder that surprises even him by coming true. (Adults & Young People)

(Running time, 75 minutes)

This Man Is News is another of the **Thin Man's** ever-increasing progeny, born in a British studio and translating the typical American newspaper and detective movie material into refreshingly British terms. Reporter Simon Drake neglects the assignment given him by his dour city editor, shadows a notorious jewel-thief instead and is promptly fired. His sympathetic wife Pat thinks this a good time to celebrate and they absorb some champagne. As a gag Simon calls up editor Sims and tells him that the notorious thief has just ben shot. Sims hears a cork popping — thinks it a gun — and pritns the story. It develops that the crook really was killed and Simon is soon involved in a series of wild adventures as the killers, convinced he knows too much, try to add him to their little list. Through it all Scotland Yard is after him, nonchalant Pat is offering shrewd deductions and news beats are available. At last, after a gun duel in the newsroom itself, it is Pat who captures the gangster chieftain.

Frankly fictitious in tone and spoofing in style, the film dashes along jauntily. Barry K. Barnes is a delightful Simon Drake, a reporter ever ready to beat anyone to the admission he is good, and Valerie Hobson is a charming and poised Pat who seems to thrive on danger and alternately helps and hinders her husband in his sleuthing. Photography and sound seem up to the Hollywood average. It's a slick job of combining comedy and melodramatic adventure.

CONSPIRACY:

Produced by Lee Marcus for RKO Radio

Director: Lew Landers
Screenplay: Jerome Chodorov
Story: John McCarthy, Faith Thomas
Photography: Frank Redman
Art Director: Van Nest Polglase
Editor: George Hively

Steve Kendall	Allan Lane
Nedra	Linda Hayes
Tio	Robert Barrat
Studs	Charles Foy
Captain	J. Farrell MacDonald
Dr. Fromm	Solly Ward
Gair	Lester Matthews
Wilson	William Vaughn
Lieutenant	Lionel Royce
Inspector Orderly	John Laing
Carlson	Henry Brandon
Lieutenant Keller	Dwight Frye
Radio Operator	John Laird
Bartender	Al Herman
Waiter	Fred Rapport

Wild and woolly spy thriller which concentrates on speed and action in telling a jumbled tale of an American radio operator who tangles with secret police and plotting revolutionaries in a dictator-run country. (Adults & Young People)

(Running time, 58 minutes)

Radio operator Steve Kendall, aboard a ship loaded with contraband poison gas, signals for a pilot as the boat approaches a European harbor. Then oiler Carlson forces him at the point of a gun to radio a strange coded message ashore. In pops a ship's officer, a member of the country's secret police, to shoot Carlson and arrest Steve. But Steve jumps overboard and wins his way to land. There he meets a girl named Nedra, who hides him from the police and who turns out to be Carlson's sister and a member of an underground organization seeking to overthrow the dictatorship strangling her country. Proprietor Tio of the cafe in which Nedra sings is none other than Steve's old coach back home in America and the two men join for an escape from such a devious and dangerous country. With assistant Studs and the lovely Nedra they dodge death and the secret police through dangers which would have baffled Pearl White in the oldtime serial days and at last get away in a mysterious plane from across the border. For a reverse finish, Nedra refuses to desert her cause, remains behind to carry on the struggle with her fellow revolutionaries.

The script writers apparently attempted to inject topical interest into this standard thriller stuff. There are references to the dictator and his aides as mad dogs, occasional comment about concentration camps and though the country is never named its inhabitants speak English with a strong teutonic accent. Linda Hayes, who was a cigarette girl in a San Francisco night club not long ago, is a promising heroine Nedra, easy on the eyes, adequate in the few leisurely scenes and able to sing the film's two ballads in pleasant style. Allan Lane is a rugged, conventional hero Steve, Robert Barrat a capable savior Tio and Charles Foy a mildly amusing Studs. The action steps along at a fast clip as incredible deeds of derring-do unfold in an atmosphere highly charged with mystery and melodrama.

THE RAINS CAME:

Produced by Darryl F. Zanuck for 20th Century-Fox

Director: Clarence Brown
Screenplay: Philip Dunne, Julien Josephson
Novel: Louis Bromfield
Music: Alfred Newman
Photography: Arthur Miller
Art Directors: William Darling, George Dudley
Editor: Barbara McLean

Lady Edwina Esketh	Myrna Loy
Major Rama Safti	Tyrone Power
Tom Ransome	George Brent
Fern Simon	Brenda Joyce
Lord Albert Esketh	Nigel Bruce
Maharani	Maria Ouspenskaya
Mr. Bannerjee	Joseph Schildkraut
Miss MacDaid	Mary Nash
Aunt Phoebe (Mrs. Smiley)	Jane Darwell
Mrs. Simon	Marjorie Rambeau
Rev. Homer Smiley	Henry Travers
Maharajah	H. B. Warner
Lily Hoggett-Egburry	Laura Hope Crews
Raschid Ali Khan	William Royle
General Keith	Montague Shaw
Rev. Elmer Simon	Harry Hayden
Bates	Herbert Evans
John, the Baptist	Abner Biberman
Mrs. Bannerjee	Mara Alexander
Mr. Das	William Edmunds

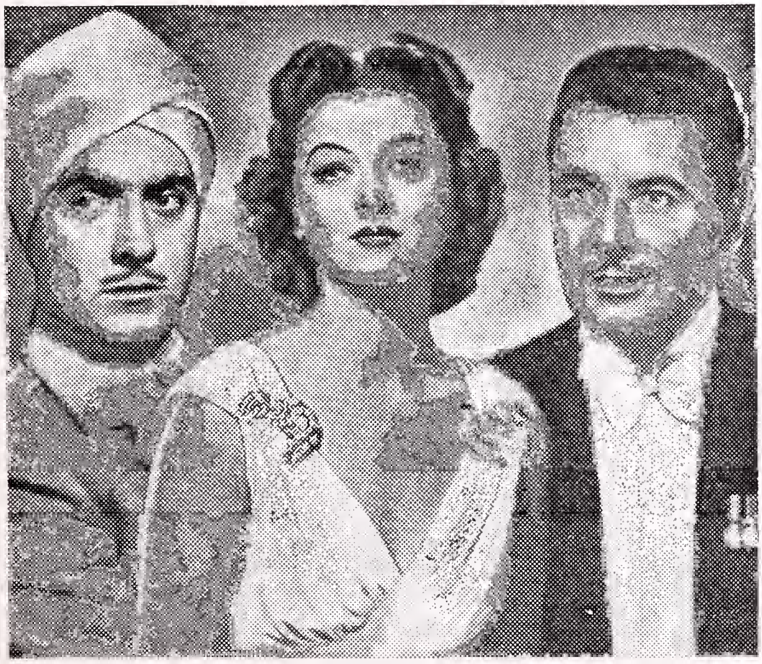
Interesting atmospheric melodrama, handsomely produced, about wealthy Britishers and high-caste natives in a small principality of India and the character regeneration wrought when the rains come, bringing a flood, an earthquake and a following plague. (Adults & Young People)

(Running time, 102 minutes)

Louis Bromfield's novel was more than a mere story of a double romance in an exotic setting; its social comment, its contrast of high-bred Indians and brittlely sophisticated Europeans gave it depth and some measure of distinction. This adaptation, perhaps of necessity, concentrates upon romance and exciting action, omitting much of the real material of the book. But that which is used, is used ably and exploited with shrewd showmanship. From other studios as well as his own Mr. Zanuck collected players for a long and strong cast, gave them a literate and frequently original script, set them against striking atmospheric backgrounds and let loose a series of spectacular sequences.

In the rather westernized Indian state of Ranchipur, young Major Rama Safti, Hindu physician and graduate of Oxford and Johns Hopkins, has founded a modern hospital. His energy and ambition are the envy and amusement of his friend Tom Ransome, a British remittance man whose chief remaining interest is drink. Mrs. Simon, ambitious wife of a missionary, seeks to interest Ransome in her daughter Fern and the girl herself is infatuated with him. Then wealthy Lord Esketh, who wants to buy some of the Maharajah's royal horses, and his philandering wife Edwina, who is one of Ransome's former flames, arrive in Ranchipur to bring further complications of sophisticated civilization. Edwina is introduced to Major Safti and promptly begins her usual predatory pursuit. Thereafter the story is of two romances, Ransome and Fern, Safti and Edwina, under the impact of danger and suffering and elemental violence. For the rains begin and an earthquake, destroying the city, breaks the nearby dam to release a flood over the stricken countryside. The Maharajah and Lord Esketh are killed. The gallant Maharina organizes relief work. Ransome finds himself and true love in the work of reconstruction. Edwina goes to work as a nurse under Safti and knows that at last she has found a great love. But the plague strikes her and, despite Safti's desperate efforts, she dies, leaving the Esketh wealth to the Ranchipur hospital.

Myrna Loy satisfies her fans by being sympathetic even while playing a woman who married frankly for money and looks elsewhere for love; and she helps hold the episodic story to steady development with an assured characterization. Tyrone Power is scarcely the Safti of the novel, but is a personable young physician and plays the part with sensible restraint. George Brent is a genial, brandy-drinking Ransome who begins to discover that he actually has scruples when an innocent young lady finds him attractive. As that particular young lady, Brenda Joyce makes her screen debut and shows herself a decorative and charming ingenue. The supporting cast is peopled with experienced performers who build an effective background of racial types. The physical production is handsome throughout and the earthquake and flood are splendidly spectacular.



Tyrone Power Myrna Loy George Brent

"THE RAINS CAME"

FOREIGN FILMS in the UNITED STATES — SEPTEMBER

By Nigel Dennis

PETER THE GREAT

The Conquests of Peter the Great is cut from pretty much the same cloth as its predecessor **Peter the First** and has had most of the latter's staff of tailors to assemble it. Its style and pattern will be familiar to the Russian film fan, who will also recognize the usual Russian defects of heavy overstatement in matters of nationalism and domestic theories. Were it not for the danger of wandering off into current politics and never returning one might consider certain sequences from the standpoint of to-day's diplomacy, but it's best to let the individual worry these things out for himself.

By and large this is a good picture; in many ways as good or better than **Peter the First.** One easily forgets the ponderousness of its politics and the inevitable invincibility of its ham armies when so much of the picture is confined to the smaller and far more poignant conflict between the harsh, unyielding Tsar and his wretched son Alexis. This son, reared by Peter to follow in his footsteps and help carve a new Russia from a shapeless mass of humanity and land, chose to embrace the things his father hated most: the Church, the aristocratic reactionaries, the sulky merchants, and such qualities as emotional pity and mercy. It is to the credit of the scenarists that, while desiring to picture Peter as a great and immensely versatile leader, they have not weakened the reality of this terrible personal conflict by softening their hero's character: their only lapse has been in making him more of a Peter the Proletarian than history records. So the tragic picture of this father-son relationship is shown as it truly was: a brutal determination on the part of the father to smash his son's spirit if he will not conform, to surround him with spies, to betray him through his own mistress, and finally to torture him to death when all persuasion has proved fruitless. On the part of the son, a neurotic, fanatical adherence to his own beliefs and the bitterest opponents of his father's regime.

Beside this personal drama the vainglory of Peter's land and sea victories over the Swedes and his diplomatic triumphs over his enemies mean very little to the audience, while his heroic generals and admirals are mere puppets compared to the spies and schemers of Peter's palace henchmen. And when one admires this picture for its characterizations one is giving indirect praise to its direction (Vladimir Petrov) and tempo, without which no character can be anything but a series of boring photographs.

Alexei Tolstoy is credited with the story —though readers of Merejkowski's "Peter and Alexis" may suspect a bit of borrowing here and there — with Nikolai Simonov and Nikolai Cherkassov again as Peter and Alexis; I. Zaruhina as Alexis' mistress, Efronsinia; and here local audiences must make allowances for national preferences in the choosing of mistresses. An American Tsarevitch, one feels sure, would like something a little more lissom than a packing-case.

SONG OF THE STREETS

Which brings us to the latest French offering, starring Madeleine Ozeray as the mistress of a young Apache. Miss Ozeray is beginning to create a sort of Bette Davis split among audiences: those who would drive miles to see her and those who would drive miles to stay away. Her strange waxen face and long fingers are involved this time in a story of French youths who make a miserable living by petty theft. Her costumes and acting, as well as the feel of the whole production, make you think the picture was produced long, long ago by someone who got excited over **Sous les Toits de Paris** and felt he could use the drabness of the streets as well as Rene Clair used the roof-tops. But the story unreels with a lot of stuttering, and a climax that drops from heaven long before one has even reached for a handkerchief. As a French version of Dead End Kids it is soft and unconvincing; neither an out-and-out tear-jerker, nor a thorough characterization of a youth gone wrong through troubles and poverty at home. There is some humor and cleverness in the mock toughness and antics of the smaller gangsters, but the emphasis is on the principals whose parts and playing are decidedly average.

HEATRBEAT

It seems that Marcel Pagnol is going to concentrate his energies on producing screen versions of Jean Giono's novels of Provence. **Harvest** has barely come and gone (into the censor's black bag) when **Heartbeat** follows it, with the same simple setting and plain, undramatic story. Giono's original novel "Un de Baumugnes" told of an isolated group of villagers whose tongues had been slit in the past and who had resorted to harmonicas for the purpsose of conversation and calling the cattle home. Their descendants, while able to speak, feel far more at home on the harmonica.

Pagnol has more or less ignored this ingenious aspect of the original. He has concentrated on a simple love-problem in the village, with drab, uninteresting results. Some simple stories can be as stirring as **Harvest**, but not when their theme is the travelling salesman and the farmer's daughter. The main characters in **Heartbeat** are the same bunch that toured the country in travelling stage-plays years ago: the simple country girl who is deceived by the city slicker and produces the inevitable baby midway in the second act; the weeping mother and the inexorable father (Never-mention-that-name-in-this-house-again) and the shy youth whose constancy brings about the final and beautiful reconciliation. Without Fernandel to thrust his horse-face into things and crack jokes faster than the sub-titles can bear, there is no entertainment at all in this staid moral lesson.

THE WORLD IS OURS

What is probably the last Czech film for many years arrived recently, claiming to be the only remaining copy. It is an anti-Nazi comedy, featuring the famous Czech comedians Voskovec and Werich and directed by Mac Fric. The comics become involved in the sabotaging of a factory by Nazi agents and indulge in a lot of fancy games with live bombs, respirators and gigantic machines. It is the sort of thing that Chaplin has done so well that its looks thin and forced in any other hands Its grimmer side is hampered by the fact that the producers were not allowed to show their Nazis in uniform, and have had to compromise by giving them tight suits and hats with snap brims, destroying much of the essential illusion. Production, direction and photography are good, but I cannot honestly recommend it beyond its curiosity value and an occasional good laugh.

THE WARNING

The last of the foreign list is also topical: a documentary from England entitled **The Warning,** and carrying no screen credits of any kind. It was made presumably to stir the English population into realization of the meaning of air warfare, and stands before us as a bare, unrelenting account of what England's cities may expect in war and what is being done to protect them. We watch the enemy bombers come into sight from across the sea and follow them through the various stages of air-raid protection: the patrolling ships which flash the news to the capital, the coastal defenses of anti-aircraft guns, the rushing of speedy interceptor fighters. In the streets the complicated duties of civilian bodies take form: police clear the streets, air-raid wardens take up their positions, de-contamination squads and labor crews rush to the wrecked sections and cleanse the streets of liquid gas and debris, while firemen and ambulance men rescue the human and material wreckage. It is not a pretty picture and has simply the merit of presenting without frills and emotion certain facts that have to be faced and which require no false sentiment in putting them over. As a documentary short it is as cleanly executed as any I have seen in a long time.

THE UNDER-PUP:

Produced by Joe Pasternak for Universal

Director: Richard Wallace
Screenplay: Grover Jones
Story: I. A. E. Wylie
Photography: Hal Mohr
Music Director: Charles Previn
Art Director: Jack Otterson
Editor: Frank Gross

Denis	Robert Cummings
Priscilla	Nan Grey
Pip Emma	Gloria Jean
Miss Thornton	Beulah Bondi
Janet	Virginia Weidler
Mrs. Cooper	Margaret Lindsay
Grandpa	C. Aubrey Smith
Tolio	Billy Gilbert
Letty-Lou	Ann Gillis
Mr. Layton	Raymond Walburn
Mr. Cooper	Paul Cavanaugh
Dr. McKay	Samuel S. Hinds
Cecelia	Shirley Mills
Mrs. Binns	Doris Lloyd
Druggist	Spencer Charters
Edna	Marie Farnum

A cheerful, contagiously entertaining, expertly produced musical and human interest film, introducing the remarkable little Gloria Jean as a singing tomboy who turns the snooty people at an exclusive summer camp into human beings. (Family)

(Running time, 87 minutes)

Gloria Jean "The UNDER-PUP"

Producer Joe Pasternak, who has handled every one of Deanna Durbin's pictures,. now introduces another youthful performer obviously assured of an immediate jump to star rating, Eleven-years-old Gloria Jean from Scranton, Pennsylvania, might be described as a combination of Deanna herself and impudent Jane Withers, but the description would not be quite accurate. Gloria Jean has her own distinctive individuality, fresh and spontaneous, surprising poise and screen presence and a light, sweetly lyrical voice. **The Under-Pup** shows her to advantage and gives her the benefit of an excellent supporting cast and an expert, expensive production. It also introduces two other of producer Pasternak's discoveries, a pair of comedy kids, eight-years-old bass violinist Billy Lenhart and seven-years-old accordionist Kenneth Brown, whose musical and katzenjammer antics are worth separate featuring. .

Gloria Jean is here the weirdly but appropriately named Pip-Emma Binns, product of a mildly whacky family on the wrong side of the tracks. She leaves her tenement home filled with joyous anticipation for a free vacation at the summer camp of the Penguins, a very select girls' club whose members have chosen her, sight unseen, for their "good deed" of the season. Her family and collection of uncles have all influenced her education, which includes an amazing assortment of skills running from operatic arias to the old shell game.. The patronizing attitude of the other girls rouses her fighting spirit. Soon the others are united in efforts to make her feel a complete outsider. The only exception is little Janet Cooper, who suffers from an inferiority complex and is unhappy over her parents' imminent divorce. Pip-Emma is more than equal to the situation. By the last reel she has been responsible for such varied happenings as Janet's ice-cream-won winning of the swimming race, the reconcilliation of Janet's parents, the transformation of the camp's head-mistress from a fussy old maid into a happy and charming person, the smoothing of the path of romance for her secretary and the athletic director and the general humanizing of the Penguins themselves.

Gloria Jean's songs, inserted at strategic intervals, include Mozart's "Shepherd's Lullaby" with words by Ralph Freed, Sousa's "High School Cadets", Reinke's "Choir Song", Previn's "I'm Like a Bird" and a particularly effective version of "Annie Laurie". Virginia Weidler, a consistently competent little trouper, is splendid as the poor little rich girl Janet. C. Aubrey Smith makes Pip-Emma's grandpa a sure amusement asset. Billy Gilbert gathers laughs as the camp's handyman, father of the two mischievous boys. Robert Cummings and Nan Grey make the romance unobtrusively agreeable. The script is filled with pert and pleasant incidents and the direction develops the story smoothly and easily in an atmosphere of naturalness and charm. It's a safe and happy choice for family audiences.

SMUGGLED CARGO:

Produced by John H. Auer for Republic

Director: John H. Auer
Screenplay: Michael Jacoby
Photography: Jack Marta
Art Director: John Victor Mackay
Music Director: Cy Feuer
Editor: Ernest Nims

Gerry	Barry Mackay
Marian	Rochelle Hudson
Franklin	George Barbier
Clayton	Ralph Morgan
Professor	Cliff "Ukulele Ike" Edwards
Chris	John Wray
Masterson	Arthur Loft
Dr. Hamilton	Wallis Clark
Kincaid	Robert Homans

Fast action melodrama about the rivalry of California orange growers and the near-lynching of the honest association leader. (Adults & Young People)

(Running time, 62 minutes)

Leader Clayton of the Santa Eleana Orange Growers Association is fighting a frost and needs oil for smudge pots. His son, Gerry, goes after it, but someone fires the oil tanks. Gerry then appeals for assistance to Masterson, independent grower opposing the Association, and when it is refused, helps himself anyway. His racing car breaks down on the return trip (its only failure in the film) and he and his mechanic force Marian Franklin and her father from a passing car, leaving them to tangle with pursuing police about damage done by the racer. The Franklins are jailed and, since Mr. Franklin happens to be a big citrus buyer and the Association's best customer, it is easy for Masterson to seize the advantage. He gets Franklin's order, but has to smuggle fruit across the state line to fill it. Though Gerry risks his life trying to prove the smuggling, he is out-maneuvered. The Association members blame Clayton Sr. for failure to sell their crop and he decides to sell to Masterson at a loss and make up the difference to the growers out of his own pocket. But Masterson demands ruinous terms and, while Clayton quarrels with him, a disgruntled employee fires through a window and kills him. Clayton, of course, is charged with murder and the killer, to protect himself, incites a mob to storm the jail. But Gerry and his racer catch the departing train and bring back Franklin, who soothes the mob with a promise to buy their crop, and by this time a report on the bullet arrives. The guilty man is arrested, Clayton is freed and son Gerry and Marian can now concentrate on romance.

It's an obvious tale concerned primarily with action and done in the style of old time thrillers with cars racing trains, etc. Barry Mackey, who used to be Jessie Matthews' leading man in England, is an agreeable hero Gerry, handicapped only by his still quite British accent. Rochelle Hudson as Marian, Ralph Morgan as Clayton Sr. and George Barbier as buyer Franklin are experienced troupers to lead the standard support. Most of the comedy is left to Cliff Edwards as the mechanic and he works hard at it for fair success.

IN NAME ONLY:

Produced for Pandro S. Berman for RKO-Radio

Director: John Cromwell
Screenplay: Richard Sherman
Novel: "Memory of Love" by Bessie Breuer
Music Score: Roy Webb
Photography: J. Roy Hunt
Art Director: Van Nest Polglase
Editor: William Hamilton

Julie Eden	Carole Lombard
Alec Walker	Cary Grant
Maida Walker	Kay Francis
Mr. Walker	Charles Coburn
Suzanne	Helen Vinson
Laura	Katharine Alexander
Dr. Gateson	Jonathan Hale
Dr. Muller	Maurice Moscovich
Mrs. Walker	Nella Walker
Ellen	Peggy Ann Garner
Gardener	Spencer Charters

Completely enjoyable romantic drama which treats the eternal triangle theme with wit, intelligence and frankness; the story of the conflict between a wealthy and likable young man and the calculating wife who married him for his money and is determined to prevent him from obtaining a divorce and marrying the woman he now loves. (Adults)

(Running time, 92 minutes)

In Name Only plays its variations on a familiar theme and plays them with superlative skill and surprising sincerity. This is the old eternal triangle tale, but this time it is the other woman, not the wife, who rates sympathy. The production code imposes its limitations and the film accepts them gracefully. But at the same time it manages to indicate that it recognizes the realities of its material and to present with honesty and clarity the emotional responses of the three principals to the situation they create. There are several quite poignant sequences, superbly handled, and these are balanced throughout by clever lines and smart comedy.

When Alec Walker learns that his wife Maida married him for his money and social position while admitting her love for another man, his own love for her dies. He continues, however, to live with her to preserve appearances and to spare the feelings of his parents, who are genuinely fond of her. Maida uses his stubborn silence to win the sympathy of his family and friends, who see in her a martyred wife of patient sweetness. Then Alec falls in love with Julie Eden, a self-supporting young widow who, with her little girl, is vacationing near his summer home. Maida feels her security threatened and cleverly strengthens her position with Alec's parents, preventing Alec from discussing his problem with them by promising to obtain a divorce quietly in Paris and asking that she be allowed to break the news to them. In her absence Julie and Alec joyfully plan their future and are seen everywhere together—which is exactly what Maida has expected. When she returns without a divorce and determined not to obtain one, she triumphantly informs the lovers that she will meet any suit with a counter suit and call Julie's daughter to the witness stand. The situation is intolerable and Julie bravely insists that she and Alec must part. But a serious illness, brought on by Alec's despairing attempt to drink away his troubles, brings a climax in which Julie at last tricks Maida into exposing her real motives and a happy ending is made possible.

That ending, though obviously a synthetic solution, is satisfactory and caps a film which proves that a time-worn tale can be transformed by skill and intelligence into excellent entertainment. Cary Grant portrays Alec as a charming and witty gentleman whose reticence on personal matters masks poignant rebellion at his marital disillusionment. Kay Francis is a suave and relentless Maida, extracting the last drop of venom from a role, which despite its unpleasantness, is the best she has had for a long time. Carole Lombard is a serious and splendidly effective Julie, plays with a restrained intensity and dramatic appeal which may surprise those of her followers who remember only her comedy performances. Charles Coburn as Alec's father, Katherine Alexander as Julie's sister and Helen Vinson as a vicious gossip lead uniformly expert support. The direction is smooth and unhurried, maintaining suspense but never failing to give each scene adequate attention for its dramatic content. The physical production is unobtrusively excellent. The total is adult emotional drama at its best.

BEHIND PRISON GATES:

Produced and distributed by Columbia

Director: Charles Barton
Screenplay: Arthur T. Horman, Leslie T. White
Photography: Allen G. Seigler
Music Director: M. W. Stoloff
Editor: Richard Fantl

Red Murray	Brian Donlevy
Sheila Murray	Jacqueline Wells
Warden O'Neil	Joseph Crehan
Petey Ryan	Paul Fix
Marty Conroy	George Lloyd
Capt. Simmons	Dick Curtis
Lyman	Richard Fiske

Compact, competent prison melodrama cut to familiar pattern in which a secret operative poses as a criminal and goes to the pen to obtain information from some bank-robbing killers, (Adults & Young People)

(Running time, 62 minutes)

Carole Lombard Cary Grant Kay Francis

"IN NAME ONLY"

Norman Craig and Oliver Thorsen of the state attorney's office are convinced that crooks Conroy, Ryan, and Walsh, serving time for a service station robbery, are guilty of more serious offenses, including some killings and a bank robbery whose loot has been hidden away. So the two stalwarts dub themselves Red Murray and Two-Gun Kelly and march off to the prison. Walsh is killed in an attempted break and Craig Murray goes to work on the remaining two to make each suspicious of the other. After considerable excitement, he engineers an escape for them in the hope they will lead him to the incriminating cash. They do — but they also discover his identity. Then Thorsen-Kelly arrives in the nick of time and Craig (now minus his Murray) gets his men, the money — and, of course the inevitable girl.

Brian Donlevy, who has spent most of his time playing villains, among them the brutal sergeant who bedeviled the Geste brothers, this time has his chance to help the law and makes the most of it and the script's gift of major attention throughout. He's tough and vigorous and an all-around he-man hero. Paul Fix and Geo. Lloyd play the two chief roles with experienced villainy. Jacqueline Wells absorbs a neat punch early in the film and adds the mild romance at the finish. There is a full quota of usual prison excitement, knifings, workshop fracases, breaks and bullet splatterings. The suspense is good and the pace fast. Action fans will like it and others will call it just another prison picture.

MAN FROM TEXAS:

Produced by Edward Finney for Monogram

Director: Al Herman
Screenplay: Robert Emmett
Photography: Marcel Le Picard
Editor: Fred Bain

Tex Allen	Tex Ritter
Sheriff Missouri	Hal Price
Shooting Kid	Charles B. Wood
Jeff Hall	Vic Demoruelle, Jr.
Drifter	Roy Barcroft
Longhorn	Frank Wayne
Speed Dennison	Kenneth Duncan
Laddie	Ruth Rogers
Slim	Tom London & "White Flash"

Vigorous, neatly produced western with Tex Ritter as a trouble-shooter who foils a land-grabbers scheme to defraud both ranchers and railroad. (Adults & Young People)

(Running time, 60 minutes)

For a snappy start the Man from Texas, trailing the Shooting Kid, catches up with his quarry just in time to save him from a hanging. The Kid promises to go straight—then signs as a gunman with Jeff Hall, rascally rancher who is trying to force neighbor Speed Dennison to sell out. Meanwhile Tex agrees to help Sheriff Missouri settle this feud and gets a job on Speed's ranch to be near the scene of action—and Speed's sister Laddie. Villain Jeff plots to ruin Speed by stretching barbed wire across the only short route for a cattle drive to the railroad station. But Tex and the Shooting Kid, who has been doing Jeff's dirty work and now sides with law and order, lead the way through the wire and in a spectacular gunfight wipe out Jeff's gang of desperadoes. The Kid is killed and Tex turns out to be a trouble-shooter hired by the railroad to investigate Jeff's plot to profiteer on the sale of land for a right-of-way.

Tex Ritter rides, fights and sings in fine style, carrying the action capably and offering two new songs, "Men Who Wear Stars" and "Prairie Lights". Charles B. Wood as the Shooting Kid is a western newcomer who injects considerable vitality into the picture. Ruth Rogers has little to do as heroine Laddie and does it prettily. The outdoor scenes, especially the cattle drive, are good and the entire production has a compact, clean-cut appearance. Tex Ritter's fans will rate it one of his best.

COAST GUARD:

Produced by Fred Kohlmar for Columbia

Director: Edward Ludwig
Screenplay: Richard Maibaum, Albert Duffy, Harry Segall
Photography: Lucien Ballard
Art Director: Lionel Banks
Editor: Gene Milford

Speed Bradshaw	Randolph Scott
Nancy Bliss	Frances Dee
Lt. Raymond Dower	Ralph Bellamy
Tobias Bliss	Walter Connolly
O'Hara	Warren Hymer
Capt. Lyons	Robert Middlemass
Commander Hooker	Stanley Andrews
Lt. Thompson	Edmund MacDonald

Routine, fairly exciting service melodrama which dresses up a stereotyped story about the steady, dependable fellow and the playboy daredevil who are both in love with the same girl by giving it a good cast and some thrilling storm scenes. (Adults & Young People)

(Running time, 72 minutes)

Roommates Speed Bradshaw and Ray Dower of the **Coast Guard**, the former a seaman and the latter an aviator, both fall in love with Nancy Bliss, grand-daughter of the old sea captain they have both helped save. Speed is the reckless headline hunter who likes to stay out with the boys and Ray is the reliable, home-loving lad. But it is Speed, of course, who wins the girl. After a while, Speed goes back to his bad habits and, when Nancy leaves him, cracks up his plane and is grounded by the commanding officer. Ray has to testify against him and Speed thinks his former pal is trying to steal Nancy. Then Ray is lost on an expedition in the Arctic and Nancy pleads with Speed to fly to the rescue. More than ever convinced that she loves Ray, Speed battles his way through incredible adventures to save his rival—only to discover that his heroism has once again won him Nancy.

That's a synthetic tale to fill out a standard formula and much of its action has a frankly incredible flavor. A better than usual cast labors loyally to give it both excitement and some measure of conviction. Randolph Scott is an adequate he-man Speed, Frances Dee an attractive excuse for masculine rivalry, Ralph Bellamy a dependably satisfactory friend Ray. Walter Connolly is a gruff old skipper grandfather and Warren Hymer adds his familiar humor. Some of the scenes are obviously fake process shots and others provide genuinely exciting air thrills. It's a stock programmer throughout.

DEATH OF A CHAMPION:

Produced and distributed by Paramount

Director: Robert Florey
Screenplay: Stuart Palmer, Corland Fitzsimmons
Story: Frank Gruber
Photography: Stuart Thompson
Art Directors: Hans Dreier, Franz Bachelin
Editor: Archie Marshek

Oliver Quade	Lynne Overman
Patsy Doyle	Virginia Dale
Richie Oakes	Joseph Allen, Jr.
Small Fry	Donald O'Connor
Lois Lanyard	Susan Paley
Guy Lanyard	Harry Davenport
Alec Temple	Robert Paige
Ma Sloane	May Boley
Gerald Lanyard	Hal Brazeale
Chief Sanders	Frank M. Thomas
Angus McTavish	David Clyde
Hofnagel	Walter Soderling
Albert Deacon	Pierre Watkin
Dr. Taylor	Bob McKenzie

Novel and amusing murder mystery with as much comedy as melodramatic excitement in which a memory-expert book salesman and his boy assistant become amateur sleuths and solve a trio of murders against a background of dog-shows. (Adults & Young People)

(Running time, 67 minutes)

Oliver Quade, the "human encyclopedia", and his youthful assistant nicknamed "Small Fry", are doing pretty well selling books at a society dog show when a champion Greta Dane belonging to Guy Lanyard, wealthy and eccentric invalid attending the show in a wheel chair, is poisoned by means of a hypodermic injection. Quade, much attracted by Lanyard's pretty nurse, Patsy Doyle, refuses to suspect her simply because she carried a hypodermic needle in her purse. Then a dog show judge with theories about the poisoning is found dead in Quade's booth. Small Fry, who dotes on detective fiction, visits the dead man's hotel room and sees intruder McTavish, a trainer discharged that day, killed by another intruder who enters and escapes by the fire-escape. He rushes to Quade and police with the tale, but by the time they reach the scene the body has disappeared and they scoff at the whole story. Next a woman who has almost solved the mystery is herself added to the list of victims. Small Fry is in on this killing too, but this time his efforts land both him and Quade in the cellar, bound and gagged. The human encyclopedia summons his vast knowledge to his aid and effects an escape and with the aid of the police sets a trap which catches the triple murderer and dog poisoner. Thereupon the romance with nurse Patsy is satisfactorily concluded.

Lynn Overman, who has not been too well treated by casting directors in the past, is a natural choice for Oliver Quade and he creates so delightful a character that a new series might sprout from this start. Virginia Dale is an attractive nurse, Robert Paige a smooth, easy-mannered enigma, Harry Davenport a peppery Lanyard. Donald O'Connor as Small Fry is an able assistant, precociously sensible when he remembers to be Quade's self-appointed guardian and just an excited youngster when his sleuthing ambitions predominate. The crimes themselves scarcely stand logic, but they serve simply as the pegs on which to hang an otherwise neatly constructed film which holds interest steadily and offers genuinely amusing moments. It's good, average entertainment.

CHICKEN WAGON FAMILY:

Produced and distributed by
20th Century-Fox

Director: Herbert I. Leeds
Screenplay: Viola Brothers Shore
Novel: Barry Benefield
Photography: Edward Cronjager
Art Directors: Richard Day,
Albert Hogsett
Music Director: Samuel Kaylin
Editor: Fred Allen

Addie Fippany	Jane Withers
Jean Paul Batiste Fippany	Leo Carrillo
Cecile Fippany	Marjorie Weaver
Josephine Fippany	Spring Byington
Matt Hibbard	Kane Richmond
Henri Fippany	Hobart Cavanaugh
Auctioneer	Hamilton MacFadden
Mrs. Buzzi	Inez Palange

Amusing and energetic comedy melodrama which revises the popular novel to feature Jane Withers; the tale of the romantic Fippany family's adventures settling down in the city. (Adults & Young People)

(Running time, 63 minutes)

Barry Benefield's widely-read story has here been rewritten for Jane Withers and the role of daughter Addie has therefore been raised above that of father Jean. Some of the pathos and philosophical humor of the original has been pruned away, but the picture still retains more emphasis on plot and characterizations than usual in the impudent Jane's films.

Jean Paul Baptiste Fippany started married life by eloping with Josephine, the girl with whom his cousin and partner, Henri, was also in love, and gambling away both Henri's and his own share of their business. Henri went to New York and Jean and Josephine remained in the south, leading a gypsy life in a covered wagon that is their home and a traveling store stocked with merchandise Jean barters for chickens. He is a smart and unscrupulous trader and his favorite daughter Addie is a chip off the old block who worships her rascal of a father. Cecile, the older daughter, is pretty and quiet like her mother and both are tired of their nomadic existence, want to settle down in a real home. Despite the tricky attempts of Jean and Addie to foil the plan, the whole family and wagon are soon in New York. There is no parking place for such an unusual equipage and they take refuge in an abandoned firehouse which is to be sold at public auction. Policeman Matt is susceptible to Cecile charms and allows them to stay there. The owner of the furniture store across the way proves to be cousin Henri, who furnishes the place for them. Jean disappears, vowing not to return without a job. Addie locates him in a junk yard and a collection of 500 old bathtubs prompts a smart trading idea. There is much ado over the tubs, Jean's method of acquiring them and a double auction of both them and the firehouse. When the confusion subsides, Henri is dismayed to find himself once again Jean's partner in business and policeman Matt, about to be married into this extraordinary family, seems surprisingly unperturbed at the prospect.

Jane herself is taller, leaner, more assured than ever, somewhat tamed in manner but still an ebullient and impetuous performer. Leo Carrillo plays the part of the unethical but ingratiating Jean for all it and he are worth. The two of them, Addie and Jean, provide some of the best moments singing lustily on the driver's seat of the family wagon. Spring Byington is a quietly excellent Josephine. Marjorie Weaver and Kane Richmond make the relatively unimportant love interest pleasantly palatable and Hobart Cavanaugh as Henri is properly indignant and bewildered at the things which happen to him.

COLORADO SUNSET:

Produced by William Berke for Republic

Director: George Sherman
Screenplay: Betty Burbridge,
Stanley Roberts
Story: Luci Ward, Jack Natteford
Photography: William Nobles
Editor: Lester Orlebeck

Gene	Gene Autry
Frog	Smiley Burnette
Carol	June Storey
Ginger	Barbara Pepper
Haines	Larry "Buster" Crabbe
Doc Blari	Robert Barrat
Herself	Patsy Montana
Mr. Hall	Purnell Pratt
Sheriff	William Farnum
Drake	Kermit Maynard
Clanton	Jack Ingram
Burns	Elmo Lincoln
Frankie	Frankie Marvin
	and The Texas Rangers

Good action and comedy western in which Gene Autry and his pals buy a ranch, discover it is a dairy farm and have to battle a rascally "protective" association. (Adults & Young People)

(Running time, 61 minutes)

Gene, his pal Frog and their Texas Troubadours are tired of barnstorming as western singers and decide to go back to punching cattle. But, when they arrive at the Colorado ranch Frog has purchased, they are disgusted to discover that the steers are cows and that they have a contract to deliver milk regularly to the local depot. Sissy stuff, they think it will be, but soon discover that supplying milk can be a tough business. For the neighboring dairymen are being prevented from meeting their contracts by a gang of desperadoes who wreck their milk wagons. They think the gang is hired by a trucking firm—but the villain is Doc Blair, veterinary who is trying to get a monopoly through his dairymen's protective association. Doc has an ingenious tie-up with a local radio station and is sending his orders in the form of innocent-sounding bulletins. To break the racket, Gene runs for sheriff and sweeps into office with a musical campaign put over by Frog and the Troubadours. At last, in an exciting running battle, the gang is driven out of the county.

That's a steadier and more interesting story than customary with westerns and it carries enough action to satisfy the outdoor fans. Gene plays himself as always with earnest vigor and sings on occasion in amiable manner. Smiley Burnette supplies comedy in familiar style and the CBS Texas Rangers break into instrumental and vocal music frequently and usually effectively. June Storey and Barbara Pepper figure briefly for mild romantic interest, paired with Gene and Smiley respectively. The physical production is well up to par for the Autry series.

CHARLIE CHAN ON TREASURE ISLAND:

Produced by Sol. M. Wurtzel for
20th Century-Fox

Director: Norman Foster
Screenplay: John Larkin (Based on the character created by Earl Derr Biggers)
Photography: Virgil Miller
Editor: Norman Colbert

Charlie Chan	Sidney Toler
Rhadini	Cecar Romero
Eve	Pauline Moore
Jimmy Chan	Sen Yung
Pete Lewis	Douglas Fowley
Myra Rhadini	June Gale
Thomas Gregory	Douglas Dumbrille
Stella Essex	Sally Blane
Bessie Sibley	Billie Seward
Elmer Kelner	Wally Vernon
Chief J. J. Kilvaine	Donald MacBride
Redley	Charles Halton
Abdul	Trevor Bardette
Paul Essex	Louis Jean Heydt

Able addition to the series in which the oriental detective tackles the problem of a trio of mysterious suicides against a background of psychic and magical rackets. (Adults & Young People)

(Running time, 73 minutes)

Treasure Island is a San Francisco theatre specializing in astrological and magical shows and it is there that Charlie Chan gathers his suspects for his usual final expose of the villain. He starts his investigation when an author friend commits suicide aboard a plane bound for the coast. The trail leads him to Dr. Zodiac who wields influence over his clients by apparently mystical means — and threats of blackmail. The list of suicides grows and soon Charlie himself is in constant personal danger. But at last he collects his suspects in the "house of magic" and springs the solution.

This is Sidney Toler's fourth as Charlie Chan and he is completely at ease in the role, playing it in the clipped and confident style now standard. He is helped this time by Cesar Romero as manager of the theatre and Douglas Fowley as a crusading reporter exposing the astrological rackets. Sen Yung as No. 2 son again provides comedy and confuses the trail with his amateurish attempts at sleuthing. It's a good mystery thriller that measures up to the series average.

THE WOMEN:

Produced by Hunt Stromberg for MGM

Director: George Cukor
Screenplay: Anita Loos, Jane Murfin
Play: Clare Boothe
Music Score: Edward Ward, David Snell
Art Director: Cedric Gibbons
Photography: Oliver T. Marsh
Editor: Robert J. Kern

Mary (Mrs. Stephen Haines)	Norma Shearer
Crystal Allen	Joan Crawford
Sylvia (Mrs. Howard Fowler)	Rosalind Russell
The Countess de Lave	Mary Boland
Miriam Aarons	Paulette Goddard
Edith (Mrs. Phelps Potter)	Phyllis Povah
Peggy (Mrs. John Day)	Joan Fontaine
Little Mary	Virginia Weidler
Mrs. Morehead	Lucile Watson
Nancy Blake	Florence Nash
Jane	Muriel Hutchinson
Ingrid	Esther Dale
Exercise Instructress	Ann Morriss
Miss Watts	Ruth Hussey
Olga	Dennie Moore
Maggie	Mary Cecil
Miss Trimmerback	Mary Beth Hughes
Pat	Virginia Grey
Lucy	Marjorie Main
Mrs. Van Adams	Cora Witherspoon
Dolly De Puyster	Hedda Hopper

Witty, sophisticated, maliciously provocative social comedy with less cynicism and more sentiment than the original play; the story of a marriage deliberately broken by catty gossip and put together again by the same means, elegantly produced and brilliantly played by an entirely feminine cast. (Adults)

(Running time, 134 minutes)

When Clare Boothe's play opened in December of 1936, the critics to a man rose chivalrously to the defense of the opposite sex and were both severe with Miss Boothe about the injustice she had done and skeptical about the existence of any such malevolent specimens of womanhood as those she depicted. The play ran on and on to a total of 666 New York performances and critical opinion subsided to the comment that after all the title was **"The Women,"** not **"The Ladies."** One reviewer, refusing to conceal his dislike for the play, conceded: "It will delight the feminine spectators by convincing them that they are witty and it will flatter men by proclaiming that the girls do little else save talk about them . . . It will be made into a motion picture vehicle for Miss Ann Harding."

He was right on everything except the final name. MGM has made it into a motion picture vehicle for a majority of the studio's feminine stars and a collection of others borrowed from companion companies. The brittle tone of the original has been softened, its cynicism tempered, and its occasional flashes of sentiment have been expanded and exaggerated. But it remains a sharply witty, maliciously clever and smartly presented study of men, about and by and for women — and women of definitely feline characteristics.

The happy married life of Mary Haines is the envy of her feminine friends — she actually still loves her husband — and at least two of them are filled with spiteful glee when Stephen Haines becomes involved with salesgirl Crystal Allen in a perfume shop. Sylvia Fowler cannot rest until Mary knows the truth. Subsequent gossip and her own pride drive Mary to Reno and divorce and deprives Stephen, who loves his wife and regrets his infidelity, of his only protection against marriage with Crystal. In Reno Mary meets Miriam Aarons, who is obtaining a quiet divorce to marry Howard Fowler; the middle-aged but incurably romantic Countess De Lave, who seeks a third divorce in order to marry a penniless adventurer, and Peggy Day, an unhappy bride from Mary's own social set whom gossips have succeeded in parting from her husband. And finally there arrives the mischief-making Sylvia, whose disgusted husband has at last found a way to get rid of her. Miriam and Mary are able to salvage the little bride's happiness. Miriam tries to do the same for Mary, but Stephen has already married Crystal. Eighteen months of misery for Mary and Stephen follow, while their daughter unhappily divides her time between two homes. Then a chance remark which the girl repeats tells Mary that Crystal is not faithful to Stephen. Her suffering has taught her to use the weapons of the less fastidious of her sex and with calculating ruthlessness she plots to expose Crystal's affair with the worthless new husband of the Countess. Then, to the astonishment of the women who thought revenge was her motive, she goes radiantly back to Stephen, remarking that pride is a luxury no woman in love can afford.

Joan Crawford
Norma Shearer
Rosalind Russell

Norma Shearer is a lovely and gracious Mary, goaded into developing a fighting spirit foreign to her nature and, once roused, ready to go to lengths she normally would find distasteful. The transition is deftly convincing. Little Virginia Weidler plays her daughter with knowing skill. Joan Crawford is excellent as salesgirl Crystal who lets no scruples, moral or otherwise, interfere with ambition. Rosalind Russell in the important role of Sylvia, exaggerates her performance almost to the point of caricature, presumably for comic effect. Ilka Chase in the play was smoother, silkier, infinitely more deadly. Paulette Goddard as Miriam is a genuine and likable person. The girlishly impressionable Countess of Mary Boland is a pathetic and amusing creature. Phyllis Povah has the same role she had in the play, but it has been curtailed and has lost much of its sparkle. Joan Fontaine is a very appealing bride, Lucille Watson a completely satisfactory Mrs. Morehead. All the minor parts are in experienced and capable hands and the direction blends them all into an effective whole. The entire production, of course, is lavishly and elegantly mounted.

The result is unusual and controversial entertainment. Those who find it clever and provocative will probably enjoy it very much. Those who dislike it, will dislike it intensely.

MR. WONG IN CHINATOWN:

Produced by William T. Lackey for Monogram

Director: William Nigh
Screenplay: Scott Darling (Based on stories by Hugh Wiley)
Photography: Harry Neumann
Editor: Russell Schoengarth

James Lee Wong	Boris Karloff
Captain Street	Grant Withers
Bobby Logan	Marjorie Reynolds
Captain Jaime	William Royle
Captain Jackson	Peter Lynn
Davidson	Huntly Gordon
Sgt. Jerry	James Flavin
Princess Lin Hwa	Lotus Long
Lilly	Bessie Loo
Willie	Lee Tong Foo
Dwarf	Little Angelo
Aged Chinese	Richard Loo
Commissioner	Guy Usher

Third in the series and a competent murder mystery in which the Chinese detective again aids the San Francisco police by tracking down the killer of a visiting oriental princess.
(Adults & Young People)

With this third installment the Mr. Wong series moves up a notch or two in the mystery thriller list. Even if it were not a neat and fairly suspenseful exercise in sleuthing, it would rate attention as a picture which presents a restrained and plausible Chinese detective and a police captain who is not unbelievably stupid.

Princess Lin Hwa has come to the apartment of James Lee Wong to plead for protection, but she is killed by a poisoned dart from a Chinese sleeve gun before she can see him. The only clue is an unfinished scrawl addressed to Captain J—., Wong's old friend, Captain Street of the San Francisco police, who is in charge of the investigation, both aided and hindered by his reporter girlfriend Bobby Logan, who would like to beat him to a solution. Meanwhile Wong pursues his own methodical but scientific path. Before long two Captain J—'s are uncovered and two more victims, the princess' maid and a servant dwarf, are claimed by the killer. The action shifts to a banker's home and then to a freighter where most of the excitement takes place. Wong discovers that the princess was in the United States with a huge sum of money at her disposal to buy airplanes for her army leader brother back home and at last, after a narrow personal escape, unmasks the real murderer.

Boris Karloff improves with each succeeding Wong film and is now settled and serene in the role. Grant Withers is a straightforward, persuasive Captain Street and Marjorie Reynolds an attractive asset as the wise-cracking girl reporter. Lee Tong Foo helps with the comedy contrast as Wong's servant Willie. Most of the action excitement comes in the latter portions and considerable suspense is created. Audience amateurs should find it an interesting and well-made detective tale.

RENEGADE TRAIL:

Produced by Harry Sherman for Paramount

Director: Lesley Selander
Screenplay: John Rathmell (Based on characters created by Clarence E. Mulford)
Photography: Russell Harlan

Hopalong Cassidy	William Boyd
Windy Halliday	George Hayes
Lucy Jenkins	Russell Hayden
Mary Joyce	Charlotte Wynters
"Smoky" Joslin	Russell Hopton
Joey Joyce	Sonny Bupp
Slim	Jack Rockwell
"Stiff Hat" Bailey	Roy Barcroft
Traynor	John Merton
Haskins	Bob Kortman
Riders	"The King's Men"

Good action western in which Hopalong Cassidy comes to the rescue of a feminine rancher and helps pal Windy, now a town marshal, round up the crooks. (Adults & Young People)

(Running time, 57 minutes)

Sometime since the close of the last episode in the Hopalong Cassidy series, Windy Halliday has become a town marshal. **Renegade Trail** faces him with some tough rustlers and he calls on Hopalong and Lucky Jenkins for help. Hopalong, of course, is no he-man to ignore a pal's plea — especially when someone as attractive as the Widow Joyce is a major victim of the villains' depredations. She isn't really a widow — her husband is an ex-convict who has come back to plague her and who joins the rustler gang — but she is trying to keep her boy Joey from learning the truth about his father. Hopalong rides to the rescue in typical style, saves the herd and leads in the gunfight finale that eliminates the unwanted father before he can reveal his secret and rounds up the rustlers for marshal Windy.

William Boyd is well established as Hopalong Cassidy and handles the role with assurance and appropriate vigor. Russell Hayden as faithful Lucky and George Hayes as the comic Windy have been with him for most of the series and carry on with experienced ease. Charlotte Wynters is a comely and capable "widow" and Russell Hopton supplies effective menace as her ex-convict husband. The Cassidy formula is followed with the addition of several musical numbers by the King's Men which are neatly inserted without slowing the customary fast action pace. It's reliable, above average western fare with exceptionally good scenic backgrounds.

ISLAND OF LOST MEN:

Produced by Eugene Zukor for Paramount

Director: Kurt Neumann
Screenplay: William R. Lipman, Horace McCoy
Play: Norman Reilly Raine, Frank Butler
Photography: Karl Struss
Art Directors: Hans Dreier, Franz Bachelin
Editor: Ellsworth Hoagland

Kim Ling	Anna May Wong
Gregory Prin	J. Carrol Naish
Herbert	Eric Blore
Frohenius	Ernest Truex
Chang Tai	Anthony Quinn
Hambly	William Haade
Tex Ballister	Broderick Crawford
Professor Sen	Rudolf Forster
General Ling	Richard Loo

Deep-dyed jungle melodrama played with sinister and flamboyant flourish, about a villainous ruler of native and white outcasts who is destroyed at last by the daughter of a Chinese general he has robbed. (Adults & Young People)

(Running time, 63 minutes)

This was called **White Woman** when Charles Laughton and Carole Lombard played it back in 1933 and the present version is even more of a blood-and-thunder thriller. It's a lurid tale that throws together an amazing collection of outcast types for highly melodramatic activities and devotes its first half to creating ominous atmosphere, its latter half to exciting action.

The "island" of the title is apparently an inland jungle hideout which can be reached only by rivers. The Malayan natives there have been bullied by a murderous adventurer named Gregory Prin into thinking he is a god who must be obeyed. Into his clutches fall both native and white outlaws who flee into the jungle and he brutally forces them to work for him. Up from the streets of Singapore comes the beautiful Kim Ling, daughter of a general whom Prin has beaten and robbed and who has been accused of absconding with the money. She is determined to clear her father's name and with her obvious charms as passport penetrates to Prin's stronghold. With the aid of a faithful soldier disguised as an outlaw, she stirs rebellion among the others there and it is Prin's own cruelty which brings about his downfall when the natives turn against him.

Anna May Wong is, of course, a perfect choice for Kim Ling. J. Carrol Naish revels in the role of Prin, the sinister exploiter of hunted men, and provides the best scenes with Broderick Crawford as outlaw Tex, who tries to prove himself as tough a villain. Anthony Quinn has a sympathetic part for a change as the general's aide who pretends to be a deserter only to help his superior officer. Eric Blore injects occasional humor as pickpocket Herbert. All of them and the others play with melodramatic vigor and there is action and suspense aplenty. It's an oldtime thriller done with up-to-date trimmings.

ANGELS WASH THEIR FACES:

Produced by First National, distributed by Warner Brothers

Director: Ray Enright
Screenplay: Michael Fessier, Niven Busch, Robert Buckner
Photography: Arthur L. Todd
Art Director: Ted Smith
Music Director: Leo F. Forbstein
Editor: James Gibbon

Joy Ryan	Ann Sheridan
Billy Shafter	Billy Halop
Sleepy Arkelian	Bernard Punsley
Leo Finnegan	Leo Gorcey
Huntz	Huntz Hall
Luigi	Gabriel Dell
Bernie	Bobby Jordan
Pat Remson	Ronald Reagan
Peggy Finnegan	Bonita Granville
Gabe Ryan	Frankie Thomas
Remson, Sr.	Henry O'Neill
Martino	Eduardo Ciannelli
Mayor Dooley	Berton Churchill
Kroner	Bernard Nedell
Shuffle	Dick Rich
Alfred Goonplatz	Jack Searl

Entertaining though rather routine comedy melodrama in which the Dead End Kids wash their faces and even brush up their clothes to save a new member of their gang and uncover an arson ring. (Adults & Young People)

(Running time, 86 minutes)

Here the reformation begun in **Angels with Dirthy Faces** is completed. The Dead End Kids, now the Beale Street Termites, are still tough in talk and aggressive in manner, but they become not only law-abiding, but even law-enforcing, citizens.

When her brother, Gabe, is paroled from the reformatory, Joy Ryan wants to keep him away from his old gang and moves to the Beale Street territory. There the Termites soon initiate Gabe into their membership, while Joy gets acquainted with Pat Remson, an investigator for the district attorney's office. Then the sinister Martino sees his chance to play off blame for his fire insurance frauds on young Gabe. In one of the blazes, Termite Sleepy is burned to death. Gabe is framed and sentenced to prison. The remaining Termites begin to collect evidence to avenge Sleepy and free Gabe. When Boys Week with its educational feature of letting youngsters assume municipal office comes along they get their big chance. Leader Billy Shafter becomes mayor and immediately appoints his pals to key positions. In typical rough and ready fashion they expose Martino and his men to free Gabe and smooth the path of romance for Joy and faithful Pat.

The six Dead Enders are firmly set in their individual characterizations and every movie fan should know by now whether to take them or leave them. Frankie Thomas is a capable and conscientious Gabe and with him is his girlfriend of the Nancy Drew series, Bonita Granville.

Ann Sheridan, minus her "oomph" exaggerations, has a sympathetic role as Joy and plays it nicely. Ronald Regan fills in for romance and some vigorous action as investigator Pat. Eduardo Ciannelli repeats his usual sinister villainy as Martino. The story itself is trite and obvious, but its incidents fresh and often amusing. The physical production displays routine competence throughout.

GOLDEN BOY:

Produced by William Perlberg for Columbia

Director: Rouben Mamoulian
Screenplay: Lewis Meltzer, Daniel Taradash, Sarah Y. Mason, Victor Heerman
Play: Clifford Odets
Photography: Nick Musuraca, Karl Freund
Art Director: Lionel Banks
Music Director: M. W. Stoloff
Editor: Otto Meyer

Lorna Moon	Barbara Stanwyck
Tom Moody	Adolphe Menjou
Joe Bonaparte	William Holden
Mr. Bonaparte	Lee J. Cobb
Eddie Fuseli	Joseph Calleia
Siggie	Sam Levene
Roxy Lewis	Edward S. Brophy
Anna	Beatrice Blinn
Mr. Carp	William H. Strauss
Borneo	Don Beddoe

A powerfully dramatic, splendidly produced and freely adapted version of the Odets play; the story of a young violinist who becomes a successful prizefighter and whose contradictory emotions and ambitions keep him in mental turmoil until a tragic climax forces a decision. (Adults)

(Running time, 100 minutes)

The four scenarists credited with this adaptation of Clifford Odet's play have cut its cast, expanded its romance, eliminated some objectionable features, increased its human appeal and provided a happy ending— have in general transformed it into a better balanced drama and more effective entertainment for general audiences. Admirers of the play will doubtless have their complaints, most of them about the shift of endings. But movie fans need not worry about any such controversy. **Golden Boy** as it reaches the screen is a strong and engrossing film.

Young Joe Bonaparte's talent for the violin is Papa Bonaparte's greatest pride. For eleven years he has managed to pay for Joe's lessons and on his son's 21st birthday waits in his little delicatessen shop with a gift that represents many years of savings — an expensive violin. But Joe is tired of poverty and convinced that music will never make him rich. He has discovered that the hands so clever with bow and fiddle have other talents that promise swift and spectacular success. While Papa Bonaparte waits in his little shop, Joe is winning his first bout in the prize ring.

William Holden "GOLDEN BOY"

Papa Bonaparte tries to hide his grief and Joe drives ahead rapidly under a shoestring manager named Moody. When the novelty wears away and he thinks again of his violin, Moody's sweetheart, Lorna, urges him on and makes him vow not to stop fighting until he becomes champion. Lorna cannot marry Moody until his wife divorces him and while waiting she learns to love Joe. Soon she realizes that she never should have persuaded him to remain in the ring. But now racketeer Eddie Fuseli has bought Moody out and seeing betting possibilities in his fighter, holds Joe to his contract. Disillusioned, Lorna agrees to marry Moody. Angered and embittered, Joe enters the ring against a colored boxer and in the second round breaks his wrist with a blow that kills his opponent. In horror and despair he renounces his ring career. Lorna comforts him, and Moody, realizing the truth, quietly departs. The two lovers turn to Papa Bonaparte, who looks forward at last to seeing his Joe a real musician.

Young William Holden, selected for the role of Joe from a fabulous number of candidates after a year-long search, proves himself an excellent choice. Under the skilful direction of Rouben Mamoulian, he achieves remarkable conviction in the difficult task of portraying a young man torn by conflicting desires. Particularly fine is his performance in the dressing room scene before the big fight when boyish bitterness drives him into the ring with quiet fury and after the fight when his opponent's father offers pathetic consolation. Barbara Stanwyck imparts a glow of sincerity to the entire film with a superb portrayal of Lorna, struggling to remember her debt of gratitude to Tom Moody after love for Joe has awakened new emotions in her. Adolphe Menjou is a properly vigorous and noisy manager Moody with an unsuspected capacity for sacrifice. Joseph Calleia brings long experience in similar quietly sinister parts to the role of racketeer Fuseli. Lee J. Cobb, a newcomer to the screen from the original cast of the stage play, gives depth to the story and displays warm and sure understanding as Papa Bonaparte. Behind the counter of his little shop, he is a strong, simple Italian with touching devotion to family ties and a love of music — a tragic figure bewildered by the strange new life his son has chosen and repelled by it. The prizering background is incidental to the human interest story, but the climatic fight sequence is swift and exciting, marked by brilliant use of the reactions of ringside spectators. The entire production represents detailed care and skilful showmanship.

It is a film definitely adult in tone and one which will linger in memory.

BOOK BRIEFS

Reviews of recent books of interest to movie patrons and movie makers.

Documentary Film by Paul Rotha. New York: W. W. Norton & Company, Inc. $3.75

This is a revised and enlarged edition of the 1936 volume and adds to that lucid and practical text a new preface by John Grierson, twenty-six new illustrations, a section on the future of documentary film and an appendix of directors and their films. Mr. Rotha is not only one of the few persons now writing about the movies who displays a genuine and realistic grasp of the motion picture as an art medium with possibilities beyond mere entertainment. He is, with his associate John Grierson, one of the international leaders in actual documentary work. His book is an important addition to the story of the screen as interpreted by the written word and it represents a sincere attempt to evaluate the medium and its potential contributions to contemporary civilization.

The documentary method, he submits, "may well be described as the birth of creative cinema." It can and should he insists, be used "to explain, vividly and indelibly, the meaning of democratic citizenship at its best." such use, of course, shades inevitably into outright propaganda whose coloring depends upon the user's definition of "democratic citizenship at its best. There can be some argument with Mr. Rotha's occasionally rather dogmatic assertions about specific content of documentaries. But there can be no argument about the value of his book as a whole.

It presents in clear, comprehensive form a survey of the history, the principles, the methods and the problems of documentary and makes a good beginning at classifications to facilitate discussion. It is a crisp concise record of facts and trends in the rise of documentary to date. As the field expands in general and in this country in particular the book will increase in pertinence and significance.

Directorio Cinematografico Internacional De Mexico, 1938-39, edited by Jack Starr-Hunt. New York: Sucurstal, Pathe Building.

In form and general scope this is the Mexican equivalent of such annual manuals as Motion Picture Almanac and the Film Daily Yearbook. It contains, in clear Spanish, fairly comprehensive listings of all Mexican productions for the period covered, stars, directors, producing companies, theatres, etc. There are some brief historical sketches, discussions of local problems and of the United States films most popular in Mexico, as well as a considerable portion devoted to information about the industry in the United States. The book is, of course, limited in appeal to those interested in motion picture developments outside the United States and in the collection of international statistics. But within its limits it seems a competent and fairly complete survey and indicates surprising advance in the Mexican industry during recent years.

Foremost Films of 1938 by Frank Vreeland. New York: Pitman Publishing Corporation. $3.50

Frank Vreeland has been writing about movies for several decades and has recently served in an editorial capacity with Paramount. The present volume is apparently the first of a series planned to do for the screen what Burns Mantle's annual "Best Plays" does for the stage — though it offers a much more comprehensive survey of its field than Mr. Mantle has yet essayed in his.

The "foremost films" selected by Mr. Vreeland and here treated in detail are **The Citadel, Wells Fargo, The Buccaneer, In Old Chicago, That Certain Age, The Young in Heart, Love Finds Andy Hardy, You Can't Take It with You** and **Snow White and the Seven Dwarfs.** Brief synopses and credit listings are given for 476 other pictures of the year, headed by 28 labeled "Unusual Films.' Then follows a general survey of the motion picture around the world, divided into five sections — Hollywood, Great Britain, Europe, Latin America and Elsewhere, and miscellaneous information such as the Academy Awards for 1937, titles of film reissues and a condensed version of Will Hays' annual report. Important trends are noted, both in the making of pictures and in the financial and legal aspects of production.

Beyond question this is the most complete summary of the movies in 1938 readily available to the average reading fan. It belongs on the student's movie shelf.

Photography for Fun and Money by A. Frederick Collins. New York: D. Appleton-Century Company, Inc.

The author of **"Photography for Fun and Money"** wrote thirtyone books on such varying subjects as stamp collecting, amateur magic and wireless telegraphy before turning his literary attention to photography in the present volume. The contents of this book appear to have sprung from an immense amount of research work in a library, rather than from the author's practical experience.

The book starts with a brief history of photography, then jumps into a discussion of the physics and chemistry involved in the making of photographs, explaining all the processes and equipment in common use. There is a fairly comprehensive and quite informative section on motion picture photography which could be of considerable value to beginners and amateurs not too far along in the study of their hobby. Each section is profusely illustrated with pen and ink drawings, the familiarity of some of which arouse the suspicion that they have been borrowed from certain photo supply catalogs. There are also twelve half-tone reproductions of photographs distributed throughout the book.

The chapters on lenses and shutters are particularly complete, but the information given on color photography is so sketchy as to be misleading in places.

The author dwells at perhaps too great length upon the theory behind the photographic processes and not long enough upon practical working instructions. But **"Photography for Fun and Money"** will be enjoyed by the amateur photographer who likes to read about his hobby.

Motion Picture Law Digest by Dennis Hartman. Los Angeles: D. Hartman. $10.00

Representing a tremendous amount of research and covering some 350,000 court decisions from 1900 to the present, this Digest, obviously prepared for ready legal reference and not for ordinary lay reading, works its way conscientiously from "Actors" to "Workman Compensation." Laws affecting the motion picture industry, still comparatively young despite its fiftieth anniversary celebration this year, are in amazing confusion which no doubt will be worse confounded as the federal government continues and broadens its legal barrage. Mr. Hartman has made an ambitious and constructive beginning in the long work of clarifying and classifying the multitudinous and often contradictory decisions and in emphasizing those of most significance.

Make Your Own Movies by Arthur L. Gale and King Pessels. New York: Coward-McCann Inc. $3.50

Addressed to amateurs and written to expert amateurs (Mr. Gale is editor of "Movie Makers," official publication of the Amateur Cinema League), **"Make Your Own Movies"** justifies its title with clarity, simplicity and admirable completeness — and also justifies its title tag "for Fun and Profit."

"Does an amateur movie maker," it asks itself, "have to master a lot of technicalities to make good pictures?" "No, he doesn't. But he does need suggestions about what to take and how to take it so that he will have a moving picture and not a series of snapshots." Right, and right again. At the very start, that is, this promisingly fat volume attacks the fundamental problem of the amateur and proceeds to put him in the proper frame of mind — "thinking in terms of motion pictures." The technical chapters come later and to at least one very amateur amateur seems to answer every question he has yet encountered or expects to encounter. Extremely simple in style yet packed with information and profusely illustrated with pictures demonstrating the points made, this is a handy book which can be read as well as followed "for fun and profit." Home movie-making is followed through even to the final showing and there are innumerable hints for brief scenarios and applications of the 16mm. film to business, social and community movements. Just to skim through its pages prompts a desire to grab a camera and be up and doing.

THE WIZARD OF OZ:

Produced by Mervyn LeRoy for MGM

Director: Victor Fleming
Screenplay: Noel Langley, Florence Reyerson, Edgar Allan Woolf
Book: Frank L. Baum
Photography: Harold Rosson
Music: Herbert Strothart, Harold Arlen
Art Director: Cedric Gibbons
Technicolor Director: Natalie Kalmus
Editor: Blanche Sewell

Dorothy	Judy Garland
Professor Marvel	Frank Morgan
Hank	Ray Bolger
Zeke	Bert Lahr
Hickory	Jack Haley
Glinda	Billie Burke
Miss Gulch	Margaret Hamilton
Uncle Henry	Charley Grapewin
Nikko	Pat Walshe
Aunt Em	Clara Blandick
Toto	Toto

The Singer Midgets as the Munchkins

Handsome and colorful and thoroughly delightful fantasy with music; a quite faithful version of Dorothy's adventures in the wonderful land of Oz, amusingly played by an attractive cast, cleverly produced with trick effects in fairybook manner and brilliantly photographed in Technicolor. (Family)

(Running time, 101 minutes)

Ray Bolger Judy Garland Bert Lahr

"The WIZARD OF OZ"

Comparable only to **Snow White and the Seven Dwarfs** and yet completely different in tone and treatment and in being, not a cartoon, but a flesh-and-blood fairy tale, **The Wizard of Oz** is probably the most expensive film and certainly one of the most thoroughly entertaining films of 1939. It is a shrewd mixture of childish fantasy, adult satire and ageless homespun humor. Its screenplay preserves the flavor of the originals and combines the best features of both the book, which has sold during forty years more than 10,000,000 copies, and the musical comedy, in which Fred Stone, Anna Laughlin and Dave Montgomery toured for four years after 18 months on Broadway. Its presentation displays both imagination and painstaking care. And its production is lavish and resplendent in every aspect.

When Dorothy runs away from the Kansas farm on which she lives with Auntie Em and Uncle Henry, it is because Miss Gulch, a disagreeable neighbor, has persuaded the authorities that Dorothy's dog Toto must be destroyed. Alarmed by a vision of Prof. Marvel, crystal gazer, that Aunt Em is on the verge of a serious illness, Dorothy turns back. But a tornado is raging as she reaches the farm and the house, with Dorothy and Toto its only occupants, is whirled off and deposited in the land of Oz, killing the wicked Witch of the East as it falls. The Munchkins, pigmy inhabitants, rejoice, while the good Witch of the North thanks Dorothy and puts on her feet the magic ruby slippers the dead witch had worn. Then the wicked Witch of the West, who bears a remarkable resemblance to Miss Gulch, vows to avenge her sister and regain the slippers. Her evil designs can be thwarted only by the Wizard of Oz and Dorothy starts for his emerald castle to seek his help.

On the way she and Toto meet a Scarecrow who longs for a brain, a Tin Woodman who wants a heart and a Cowardly Lion who yearns for courage. They are so like Hank, Zeke and Hickory, the farm hands at home, that they immediately win Dorothy's affection and she takes them with her that the Wizard may help them too. Their path is beset by dangers concocted by the wicked Witch — and when they reach the Wizard, they learn they can achieve their desires if they can bring him the Witch's broomstick. Soon they are all prisoners in the Witch's stronghold. But "commonsense" conquers wickedness and the magic broomstick is won. The Wizard is none other than Prof. Marvel, also blown to Oz by the tornado, and he makes very satisfactory arrangements for the four. But the balloon which is to carry Dorothy home to Kansas blows away without her. The lovely Witch of the North appears to remind her that she still has the ruby slippers. As she repeats"There is no place like home," she wakes up in her own bed. Aunt Em is beside her and Hank, Zeke and Hickory are glad to see her again. They and Prof. Marvel tell her she has had a strange dream But she knows very well she has been to Oz, that there can be enchantment in her own backyard.

Judy Garland is a natural and appealing Dorothy with eyes that can see wonderment with belief. Frank Morgan is a varied and marvelous droll wizard. Billie Burke and Margaret Hamilton are proper witches, gently benevolent and magnificently evil respectively. The Singer Midgets make the Munchkins amazingly real. But the film rises to its fantasy most superbly when the three fellow travelers take the scenes. Skilfully caricatured yet fully characterized are Ray Bolger's elastic-legged scarecrow, Jack Haley's wishful woodman and Bert Lahr's richly comic cowardly lion. Trick effects dress up the action: the trees that throw apples, the witch's skywriting, the inspiringly absurd "horse of another color," the spell-caught poppy field. The songs are beguiling, the score merry and tuneful. The color photography is brilliant and often beautiful. Director Victor Fleming, whose previous pictures have been chiefly vigorous action melodramas, has blended all the colorful assets of costumes, settings and music into a harmonious whole without diverting attention from the story or the individual performances.

The Wizard of Oz is an American fairy tale made into a memorable American movie.

TORCHY PLAYS WITH DYNAMITE:

Produced and distributed by Warner Bros.

Director: Noel Smith
Screenplay: Earle Snell, Charles Belden
Story: Scott Littleton
Photography: Arthur L. Todd
Editor: Harold McLernon

Torchy Blane	Jane Wyman
Lt. Steve McBride	Allen Jenkins
Gahagan	Tom Kennedy
"Jackie" McGuire	Sheila Bromley
Maxie	Joe Cunningham
Denver Eddie	Eddie Marr
Jim Simmons	Edgar Deering
Inspector McTavish	Frank Shannon
Bugsie	Bruce MacFarlane
Harp	George Lloyd

A new Torchy and a new boyfriend McBride carry on through another of the breezy girl reporter's adventures in which she goes to jail to get information from a gangster's moll. (Adults & Young People)

(Running time, 59 minutes)

When Torchy Blane is arrested for speeding and jailed temporarily, she makes the most of her time waiting for Lieutenant Steve McBride to get her out by meeting the girlfriend of Denver Eddie, notorious bandit wanted by the police. Torchy saves the girl's life and thus wins her confidence. Then the two of them escape and head for San Francisco — and Denver Eddie. Steve and his dimwit pal Gahagan fly ahead on Torchy's tip and the real excitement begins. The climax cames when Gahagan substitutes for a wrestler in a wild and hilarious match and is tossed out of the ring into Denver Eddie's lap. Steve gets the gangster and Torchy gets her story.

Jane Wyman is the new Torchy and, though she lacks the zest and casual cocksureness of Glenda Farrell, is a pert and decorative girl reporter. Alan Jenkins replaces Barton MacLane as Steve McBride and adapts the routine characterization to his own dependably effective style. The pace is even faster than usual and the accent is always on comedy with sufficient melodramatic activity to keep the action fans awake. It's an average addition to the series.

THE STAR MAKER:

Produced by Charles R. Rogers for Paramount

Director: Roy Del Ruth
Screenplay: Frank Butler, Don Hartman, Arthur Ceasar
Story: Arthur Ceasar, Wm. A. Pierce
Photography: Karl Struss
Art Directors: Hans Dreier, Robert Usher
Editor: Alma Macrorie

Larry Earl	Bing Crosby
Mary	Louise Campbell
Jane Gray	Linda Ware
"Speed" King	Ned Sparks
Carlotta Salvini	Laura Hope Crews
Stella	Janet Waldo
Walter Damrosch	By Himself
Mr. Proctor	Thurston Hall
Miss Esther Jones	Clara Blandick
Mr. Flannigan	Oscar O'Shea
Duke	John Gallaudet
Joe Gimlick	Ben Weldon
Mr. Olson	Emory Parnell
Mrs. Riley	Dorothy Vaughan
Mrs. Swanson	Bodil Rosing
Mr. Coyle	Paul Stanton
Lou Morris	Morgan Wallace

A gaily lilting, musically nostalgic, thoroughly entertaining tale of oldtime vaudeville, suggested by the career of Gus Edwards, with Bing Crosby as the singing showman who has his trials and triumphs training youngsters for variety acts. (Adults & Young People)

(Running time, 85 minutes)

Quickly and completely **The Star Maker** captures the warm intimacy and joyous gaiety which, in memory at least, once characterized the theatrical life of the vaudeville heyday. As it runs through many of Gus Edwards' famous songs — a lavish production scene of "School Days," "In My Merry Oldsmobile," "Sunbonnet Sue," and others — oldtimers may be prompted to see in the youngsters presented suggestions of some of Edwards' actual alumni: Eddie Cantor, George Jessel, the Duncan Sisters, Walter Winchell, Mae Murray, Helen and Grace Menken, etc. But the picture makes no obvious effort to follow Edwards' career exactly, merely patterns its story in general outline on his and makes frequent incidental additions.

The Earls, Larry and Mary, are having a tough time; Larry is unable to sell his songs. Then he chances on some newsboys singing, dancing and playing the harmonica for pennies and is struck by his big idea. With the enthusiastic cooperation of the boys he concocts a vaudeville act combining their talents and his. Speed King, top-rank press agent, publicizes the act and it goes over with a bang. Soon Larry is training children for companies playing the big circuits all over the country. His most sensational find is thirteen-year-old Jane Gray with a grand opera voice and repertoire. At first Larry thinks her voice unsuited to vaudeville, but she insists, despite her mother's protests, that she can sing popular songs — and proves it. Then the Gerry Society, a well-meaning group insisting on enforcement of a law prohibiting children from working after ten p. m., rings down the curtain on the Earl enterprises. Larry is heartbroken, more for his talented youngsters than for himself. But he manages to save Jane's career and with his wife and Speed proudly attends her triumphant concert debut at Carnegie Hall accompanied by Walter Damrosch and the Philharmonic Orchestra. Over a farewell dinner, the three discuss the future. Someone has left a crystal radio set with Speed for examination. Larry listens — and sees a new opportunity. It is in the field of radio that he now trains his young performers for stardom and at the finish grateful Jane is eagerly listening to one of his broadcasts.

The script concentrates less on Bing Crosby as Larry Earl than on the youngsters whose talents he encourages and develops and Bing, though playing and singing at his most attractive best, generously steps aside to let them monopolize the spotlight. They are a remarkably gifted group and provide genuinely delightful entertainment. Linda Warren, hailed as another Deanna Durbin, has a clear, sweet soprano voice and a pleasing personality. Laura Hope Crews is excellent as her mother who once had her own operatic career. Louise Campbell is quietly sympathetic as Bing's wife. Ned Sparks adds expert comedy as publicity man Speed, especially in a hilarious scene during which he, a child-hater, broadcasts nursery tales while surrounded by show kids. The Philharmonic, with Walter Damrosch in command, offers portions of the Beethoven Fifth Symphony, Tchaikowsky's "Valse de Fleurs" and Arditi's "Parla Valse." It's all-audience entertainment of sure and sustained appeal.

THESE GLAMOUR GIRLS:

Produced by Sam Zimbalist for MGM

Director: S. Sylvan Simon
Screenplay: Jane Hall, Marion Personnet
Story: Jane Hall
Photography: Alfred Gilks
Music Score: Edward Ward, David Snell
Art Director: Cedric Gibbons
Editor: Harold F. Kress

Philip S. Griswold	Lew Ayres
Jane Thomas	Lana Turner
Homer Ten Eyck	Tom Brown
Joe	Richard Carlson
Carol Christy	Jane Bryan
Daphne Graves	Anita Louise
Betty Ainsbrudge	Marsha Hunt
Mary Rose Wilston	Ann Rutherford
Ann	Mary Beth Hughes
Greg Smith	Owen Davis, Jr.
"Blimpy"	Sumner Getchell
Skel	Peter Hayes
Jack	Don Castle
Tommy Torgler	Tom Collins

Bright and brittle collegiate melodrama, expertly produced, about a fraternity house-party and a pretty taxi-dancer who is invited by mistake and proves herself a finer person than the glamorous sub-debs. (Adults)

"The STAR MAKER"

(Running time, 85 minutes)

Probably prompted by the overdoses of publicity recently accorded the so-called society "glamour girls" in newspapers and magazines, this film may provide lively entertainment for general adult audiences but will scarcely be called flattering by the college boys and debutantes whose activities are supposedly depicted. They are considerably less than admirable and a suicide and larceny indictment are required to shock even a few of them into anything approaching sincerity.

Bids to the Kingsford house-parties are at a premium and the social life of any debutante without one is blasted. Daphne Graves exults with three, but Carol Christy is thankful for one, from her fiance Philip Griswold. Though she is really in love with Joe, who is working his way through school, she feels it is commonsense to marry into the wealthy Griswold family, especially now that her father has lost all his money. Mary Rose Wilston is a dimwit little fool who has hysterics until her mother wangles a bid from Homer Ten Eyck. Other girls react in much the same manner while the suspense lasts.

Once at the college they are startled to find an unknown Jane Thomas rooming with them. Also startled is Philip, who invited her while he was drunk. He tries to explain to her that a mere taxi-dancer would not enjoy herself at Kingsford — and she is stung into accepting the invitation of another student who thinks she is one of the wealthy Philadelphia Thomases. When he discovers his mistake, he abruptly leaves her and the girls, with the exception of Carol, do their best to make her life miserable. Then Betty, a "perennial prom girl" who is fully 23 years old, hears herself ridiculed as "an old hag," makes a desperate attempt to get young Homer to marry her while drunk and commits suicide after he refuses to go through with it. Meanwhile Jane enjoys a sudden popularity among the boys on the dance floor. But when the party moves to a cheap pleasure resort, they are all shocked by an extra announcing the indictment of Philip's father for larceny. Carol rises to the occasion and stands by Philip, but he releases her from their engagement and she departs with Joe. Philip heads for New York to be with his father and finds his own happiness with Jane.

These Glamour Girls presents its types vividly and emphatically. The girls comprise a younger edition of the women in Claire Booth's play of that name and the boys have nothing more than youth and money to recommend. Richard Carlson as Joe has the task of representing the real college student almost unaided and points the contrast splendidly. Lana Turner invests Jane Thomas with charm and naturalness. Marsha Hunt is effective as the unfortunate Betty, while Lew Ayres and Jane Bryan as Philip and Carol are fundamentally decent young people who are jolted into realization of their false standards. Director S. Sylvan Simon has expertly handled his predominantly youthful cast and has maintained a lively pace throughout. There is one new song introduced and the dancing scenes offer an excuse for popular tunes. The physical production is handsome and polished.

BEAU GESTE:

Produced by William A. Wellman for Paramount

Director: William A. Wellman
Screenplay: Robert Carson
Novel: P. C. Wren
Photography: Theodor Sparkuhl
Music Score: Alfred Newman
Editor: Thomas Scott
Art Directors: Hans Dreier, Robert Odell

Beau Geste	Gary Cooper
John Geste	Ray Milland
Digby Geste	Robert Preston
Markoff	Brian Donlevy
Isobel	Susan Hayward
Rasinoff	J. Carroll Naish
Schwartz	Albert Dekker
Hank	Broderick Crawford
Buddy	Charles Barton
Major de Beaujolais	James Stephenson
Lady Brandon	Heather Thatcher
Augustus Brandon	G. P. Huntley, Jr.
Dufour	James Burke
Renault	Arthur Aylesworth
Renoir	Harry Woods
Voisin	Harold Huber
Maris	Stanley Andrews

Exciting and spectacular Foreign Legion thriller, a remake of the 1926 silent classic with its grimly savage yet sentimentally gallant story of the three Geste brothers and the tragic battle in the desert fort against the Arabs. (Adults & Young People)

(Running time, 115 minutes)

Herbert Brenon's production of this Percival Christopher Wren story back in 1926 was rated by critics and popular acclaim one of the masterpieces of that year. Memory is apt to linger more fondly on the fine features and many a movie-goer who remembers that first version will probably insist that this 1939 remake does not quite recapture the striding vigor and terrible suspense of its predecessor. But it is nonetheless a spectacular and engrossing action film, a triumphant tale of storybook heroics with such minor matters as plausibility and convincing human values conveniently forgotten. It has been staged with melodramatic power and striking visual imagery. Accepted at face value, it is the type of action thriller which keeps impressionable audiences on the edge of their seats.

When the relief patrol rides up to the desert fort, it finds an amazing mystery. The fort is manned only by dead soldiers propped up in fighting position. And that night, as the patrol is camped nearby for further investigation, the fort suddenly bursts into flame and is destroyed. Back cuts the film fifteen years to build up the explanation of this weird situation. The three Geste boys, Beau and John and Digby, are being raised by an aunt whose spendthrift husband has wasted the family fortune, leaving only the famous Blue Water gem. She secretly sells it to get money for the boys' education and substitutes a fake jewel. When the boys have grown to manhood, the husband sends instructions to sell the gem. Beau Geste, who knows the truth of the transaction, steals the supposed Blue Water gem to protect his aunt and slips away. To save his honor, his two brothers follow. The three meet as members of the Foreign Legion. At the desert fort excitement and suspense mount under the brutal savagery of Sergeant Markoff and the ferocity of Arab attacks. Markoff drives the men, despite mutiny, to bitter and heroic defense, propping the dead soldiers up with muskets in their hands to make the Arabs think the fort is fully manned. At the finish all are dead except John Geste, who sets fire to the fort to give brother Beau a "Viking's funeral."

Gary Cooper strides through his role with his customary restrained nonchalance. Ray Milland and Robert Preston are faithful followers, working hard to achieve vigorous characterizations. The three of them, however, are overshadowed by the hard, brilliant performance of Brian Donlevy as Sergeant Markoff, a brutal, power-crazed martinet yet a thorough and magnificent soldier. The battle sequences are sweeping and powerful and there are individual scenes within the fort which stand out vividly and unforgettably. The technical work is excellent thruout.

MAN FROM SUNDOWN:

Produced and distributed by Columbia

Director: Sam Nelson
Screenplay: Paul Franklin
Photography: Benjamin Kline
Music & Lyrics: Bob Nolan, Tim Spencer
Editor: William Lyon

Larry Whalen	Charles Starrett
Barbara Kellogg	Iris Meredith
Tom Kellogg	Richard Fiske
Hank Austin	Jack Rockwell
Slick Larson	Alan Bridge
Rio Mason	Richard Botiller
Shorty Bates	Ernie Adams
Bob	Bob Nolan
Pat	Pat Brady
Capt. Prescott	Robert Fiske
Sheriff Wiley	Edward Peil, Sr.
Bat	Clem Horton
Kirk	Forrest H. Dillon
Roper	Edmund Cobb

and Sons of the Pioneers

Standard western with music in which Charles Starrett is another courageous ranger who poses as an outlaw to capture a notorious gang which kills all witnesses of its crimes. (Adults & Young People)

(Running time, 59 minutes)

Slick Larson and his men have long escaped capture by the neat but murderous method of eliminating any witnesses who might identify them. Slick himself stays behind after their latest bank hold-up because rancher Tom Kellogg was present and is still alive. When Tom appears to testify against a captured bandit, Slick shoots him through an open window and departs for his hide-out. Tom's sister, Barbara, vows to capture the killer herself and ranger Larry Whalen, inspired by her beauty and bravery, starts after them himself. He wins Slick's confidence and talks him into a hold-up of a gold shipment, then rides to get the rangers. Meanwhile Barbara heads a posse into the bandit territory and after much excitement brings about Slick's capture. Larry sees his chance to round up the whole gang and persuades them to ride to Slick's rescue. In the big battle that follows, the entire crew is captured.

Charles Starrett is now pretty well at ease in these he-man westerns and his performance as ranger Larry will probably boost his rating with the action fans. Iris Meredith offers mild and routine romantic interest as Barbara and takes part in a prolonged horse race. Alan Bridge is a swell villain Slick and the others are dependable gun-and-saddle players. The Sons of the Pioneers supply the usual quota of sagebrush songs. The high spot is a rousing saloon fight that will bring cheers from the Saturday matinees.

FOREIGN FILMS in the UNITED STATES — AUGUST

by Nigel Dennis

For some time our favorite summer reading has been "What Shocked the Censors," a booklet issued by the National Council on Freedom from Censorship, containing a record of all cuts ordered by the New York State Board of Censors from January '32 to March '33. Like every good book it simply mellows with time and proves to-day as fascinating a mystery story as ever. Some of the cuts listed are full of obvious vice and corruption; ("Cut one half, views of Gorman as he chokes his wife and throws her into the alligator pool.") other are vicious in a way so subtle as to be almost incomprehensible. ("Eliminate actual views of Max forcing Millicent into ice-box," or, "Eliminate (in dialog) 'I've always said the Waterfront Bank was cheese.' ") The family favorite remains, however, this grim order against **Bali:** "Eliminate all views of little boy where sex is shown in scene where he is giving Water Buffalo mud baths." We can never stop wondering about that buffalo.

HARVEST

More recently the New York State Board has staged a come-back, and is now practically at its old slapstick high of '32-'33. It cut **Yes, My Darling Daughter** so effectively that the rigid Canadian censors just wouldn't admit it, so suggestive had it become. **The Puritan** the Board condemned on just about every count in the book of words, from blasphemy to liable to corrupt. Now it's decided to swarm on **Harvest**, the new French film, and has shocked numerous respectable ministers and educators who would never have scented corruption if they hadn't been told in advance, and have no desire to scent it in **Harvest** anyway. Nor can one get around the point in the manner of the Motion Picture Herald critic, who feels that "the critical Hullabaloo . . . concerning this picture may becloud the important item of evaluating the production from a pictorial and entertainment point of view." The fact is that many critics and editors are pretty mad about the whole business — justly indignant to see dirt smeared over what they feel is a good, as well as innocent, picture.

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Harvest is probably the best French picture to come over here since **Grand Illusion**, with the exception of **The Puritan.** I don't mean it's as good as **Grand Illusion,** but it has something of that picture's spiritual feeling, naturalness, and sensitiveness to plain people. Its story is elementary, and, if anything, a little too much on the simple side, creating an idyll that is a joy to watch but a trifle soft at the roots. It is laid in Southern France, in an old, deserted village of the French Alps, where a travelling knife-grinder (Fernandel) stops the night with his maid-of-all-work (Orane Demazis). While they are asleep under the trees a wandering peasant (Gabriel Gabrio, who played Caesar Borgia in **Lucrece Borgia**) falls in with them, and the girl, sick to death of her life as donkey to the knife-grinder's cart, slips away with him to set up a home in the dead and empty village. From there on we watch the two restore life to their surroundings: the man walking miles in search of seed for his wheat, for a ploughshare and for horses to pull it, with the woman building a home from barren stone walls and floors and sowing the seed and helping towards the harvest. Their triumph — a few sacks of good wheat — is small and pitiful in itself, but as a symbol of new growth and new faith it is touching in an almost splendid way. The direction of Marcel Pagnol is smooth and effortless as the theme demands, the settings full of natural beauty and well recorded, with the cast giving the best in interpretations of simple living. Jean Giono, author of the original novel, "Regain," could hardly have wished for a better adaptation.

Why the ban? Because the actual marriage of the two is not depicted; a point that seems to have been noticed by no one but the censors. What is obvious, however, is that the Board has made itself look completely ridiculous, and performed "an unpardonable **gaucherie,** like a belch during a harp solo," as the **Times** reviewer sums up the whole silly mess.

JAMAICA INN

The long-awaited **Jamaica Inn** is here now and should be starting its rounds by the end of the month. I happened to be at Elstree when they were shooting some of the scenes: Maureen O'Hara and Robert Newton were spending a February afternoon swimming around a studio sea, and the cafeteria was filling up with a collection of the most diabolical thugs and toughies. In the evening, as a penetrating English clamminess settled down over the studios, Hitchcock and Pommer went to work, spending the night in rubber boots and greatcoats supervising the splendid scenes of the wrecking of ships on the Cornish coast. It was a set of huge proportions, covered entirely with foaming water lashed up by the icy wind from three airplane engines. It was a strange setting for Hitchcock: one has grown accustomed to connecting him with commonplace, intimate surroundings such as middle-class parlours, or the trim limits of a continnental train. He has never been a glamorous director; his preference has always been for the simple, or even drab, and the original story of **Jamaica Inn** would seem to be perfectly suited to his love of injecting intensity into the holes and corners of ugly dwellings.

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But **Jamaica Inn** as we know it from Daphne Du Maurier's novel has been radically re-written for the screen, and not really to the advantage of Hitchcock. It is Charles Laughton who has been given pride of place, and for whom much of the story has been shorn of its original murkiness and mystery and turned into splendid scenes of country residences, with Laughton, in frippery from head to toe, playing squire to polished gentlemen. The white-haired, albino clergyman of the book has been changed into this squire (presumably out of deference to the church); the horse-stealing brother and hero of the piece has been tamely turned into a Horatio Alger government officer. The terrified, crushed wife of the innkeeper has become a slightly harassed, good-hearted creature of a completely different type.

These points are not of importance insofar as the general public is concerned. Most people will be going to see Laughton, not Hitchcock, and they will see plenty of him. Changes from the original story will mean nothing to the bulk of them. So it is perhaps just a critic's grievance to complain about **Jamaica Inn.** Only I feel that the Hitchcock-Laughton-Pommer mixture hasn't entirely jelled; that we could have done with a lot more Hitchcock and a lot less Laughton. Arbitrarily, one looks for the Hitchcock touch all the time and grieves for its absences instead of settling down to enjoy the many good qualities of the film. But there is some justification for this criticalness, since the best sequences of the film are those of suspense and murderous intent within the walls of the old inn and without benefit of Laughton. Here Hitchcock, and his cameraman — the American Harry Stradling assisted by Bernard Knowles — have had full scope and created the maximum tension with fine timing and camerawork. The coarse and rowdy players have been brought to life as wreckers with true realism; the series of brawls, hangings, boozing, stripping of the dead come as naturally to them as watermelon to a kid. The character of Harry the Pedlar, admirably played by Emlyn Williams, has been beautifully handled; he is a type after Hitchcock's heart and his monotonous "tuneless whistle" is used very cleverly as a permanent background to his horrible crimes.

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For the rest, there is action in plenty, with grand seascapes and wreckings that really mean something. Leslie Banks makes a good Joss Merlyn, but I doubt if Maureen O'Hara will raise anyone's blood pressure in her Pearl White escapades. The sets, even when mischosen, are good, and Molly Macarthur has done well with her costumes, though erring a bit on the handsome side when it comes to clothing Miss O'Hara.

STANLEY AND LIVINGSTONE:

Produced by Darryl F. Zanuck for 20th Century-Fox

Director: Henry King
Screenplay: Philip Dunne, Julien Josephson
Story: Hal Long, Sam Hellman
Photography: George Barnes
Art Directors: William Darling, George Dudley
Editor: Barbara McLean

Henry M. Stanley	Spencer Tracy
Eve Kingsley	Nancy Kelly
Gareth Tyce	Richard Greene
Jeff Slocum	Walter Brennan
Lord Tyce	Charles Coburn
Dr. David Livingstone	Sir Cedric Hardwicke
James Gordon Bennett, Jr.	Henry Hull
John Kingsley	Henry Travers
Sir John Gresham	Miles Mander
Mr. Cranston	David Torrence
Captain Webb	Paul Stanton
Frederick Holcomb	Holmes Herbert
Sir Oliver French	Montague Shaw
Sir Henry Forrester	Brandon Hurst
Hassan	Hassan Said
Colonel Grimes	Paul Harvey
Commissioners	Russell Hicks, Frank Dae
Morehead	Joseph Crehan
Carmichael	Robert Middlemass
Senator	Frank Jaquet
Sir Francis Vane	Clarence Derwent

An impressive and absorbing drama of adventures, produced with honesty and simplicity and restrained power; the story of reporter Stanley's expedition into the uncharted heart of Africa to find the "lost" missionary Livingstone. (Adults & Young People)

(Running time, 100 minutes)

Stanley and Livingstone is a splendid production of a stirring story, recreating with remarkable fidelity to accepted fact one of the first and still the greatest tale of a newspaperman driving ahead in the face of doubt, danger and delay to final success of a difficult assignment. A special crew journeyed to Africa more than a year ago to obtain background and atmosphere scenes and these have been deftly matched with the dramatic sequences shot in Hollywood to complete a picture that glows with authenticity and sincerity throughout.

Roving reporter Henry M. Stanley, who has returned from the west with Indian scout Jeff Slocum and an exclusive interview with a Comanche chief, is commissioned by his boss, James Gordon Bennett, Jr. of the New York Herald, to get the biggest news story in the world, to "find Dr. Livingstone," missionary-explorer presumably lost in the African interior. Accompanied by scout Jeff, Stanley proceeds to Zanzibar, to the home of English consul John Kingsley, where he meets and falls in love with Kingsley's daughter Eve. Also in love with her is Gareth Tyce, who has just returned from an unsuccessful search for Livingstone sponsored by his father, publisher of the London Globe. Young Tyce believes the missionary dead, but Stanley nonetheless drives ahead on his assignment.

The day by day record of his search for the next year is read from Stanley's journal as he writes it, the camera keeping panoramic step with the recital until what is both a beautiful travelogue and a tribute to determination, courage and endurance rises to the discovery of Livingstone and the famous meeting of the two men. Livingstone has not been aware that the world considers him lost and is disappointed to learn that Stanley is not another missionary come to assist him in his work. But he welcomes the reporter with gentleness and courtesy and months of daily companionship make the two fast friends and imbue Stanley with much of the older man's enthusiasm for both the scientific and spiritual aspects of his unselfish undertaking. At last Stanley returns to England with maps and records for the Royal Geographic Society.

There two unpleasant shocks await him. Eve has married young Tyce and the Society brands the documents forgeries. Stanley makes a gallant stand before the Society — and a cablegram proving Livingstone's existence arrives to change ridicule into cheers. But the cable announces Livingstone's death. There is no one to carry on his work. Stanley, now an honored representative of the Society, abandons his brilliant newspaper career to go back to Africa. Eve is lost to him, but the Dark Continent waits and the mantle of Livingstone has descended upon him.

That film story follows the facts in all essentials. The exceptions are the romance, which is pardoned by entertainment necessity and the presence of such charming young people as Nancy Kelly and Richard Greene; the telescoping of dates, which was forced by desire for a straightforward dramatic script; and the shift of Stanley's purpose at the end, which was needed for an appropriate finale. Historically, of course, Stanley returned to Africa for geographical achievements and to prepare the way for empire, not to carry on missionary work. But as the story of two men of heroic stature, the film is a screen triumph. They are played with magnificent simplicity and conviction by Spencer Tracy and Cedric Hardwicke, ably assisted by Henry Hull as the dynamic Bennett, Henry Travers as the tired and appealing British consul, Charles Coburn as the obstinate but fundamentally decent Lord Tyce, Walter Brennan as the faithful and mildly amusing scout, plus everything at the disposal of a huge studio for perfection of physical detail.

Stanley and Livingstone is a big picture by any standards, one distinguished, in addition to its straight entertainment value, by dignity and intelligence of treatment.

NIGHT WORK:

Produced and distributed by Paramount

Director: George Archainbaud
Screenplay: Monte Brice, Lloyd Corrigan, Lewis R. Foster
Photography: Harry Hallenberger
Art Directors: Hans Dreier, Franz Bachelin

Sybil Fitch	Mary Boland
Homer Fitch	Charlie Ruggles
Patricia Fitch	Joyce Mathews
Butch	Donald O'Connor
Joe Fitch	Billy Lee
Wyndham Wilson	John Hartley
Smokestack Smiley	Clem Bevans
Mr. Turk	William Haade
Flannigan	Ed Gargan
Mr. Day	Alec Craig
Cencio Hernandez	George Mendoza
Miss Blatters	Georgia Simmons
Mr. Brown	William Frawley
Waiter	Sam Ash

Domestic comedy with a slapstick flavor about the adventures of the Fitch family trying to prove to an old steeplejack they are fit guardians for his grandson. (Adults & Young People)

(Running time, 61 minutes)

This is the second chapter in the Fitch family series and in style an oldtime

Spencer Tracy — Cedric Hardwicke
"STANLEY and LIVINGSTONE"

comedy stringing humorous situations together for nothing more important than frequent laughs. Homer C. Fitch, mild and meek head of the household, has just taken over management of a deluxe apartment house. His troubles trying to prove to the staff that he is a hardboiled executive are more than enough to wear him down. But he has an even tougher problem. Young Butch Smiley's father has died, the Fitches have taken him to their family bosom — and grandfather Smokestack Smiley, an old steeplejack, has arrived to make sure that his grandson will be properly cared for. He's a decisive old gent who condemns indecisive methods with youngsters and he announces that he will stick around until convinced that father Homer is the right kind of bold, brave guardian. Homer's youthful nickname, "Wishy Washy," almost loses him young Butch, but at last he stages a wild and hilarious rescue high up the building with Smokestack's steeplejack equipment, and the old man is won over.

Charlie Ruggles and Mary Boland are together again as the family heads, with Billy Lee playing his familiar role as young Joe, the boy they adopted in the first of the series. Donald O'Connor is the latest family addition, the boy Butch, and Joyce Matthews as daughter Patricia supplies mild romance. Clem Bevans enjoys himself immensely as Smokestack Smiley. All of them play for broad comedy and exaggerated characterizations and there is frequent use of oldstyle slapstick antics, especially during the rescue sequence. It's a lively, lightweight program filler.

WHEN TOMORROW COMES:

Produced by John M. Stahl for Universal

Director: John M. Stahl
Screenplay: Dwight Taylor
Story: James M. Cain
Photography: John Mescall
Art Director: Jack Otterson
Editor: Milton Carruth

Helen	Irene Dunne
Phillipe	Charles Boyer
Madeline	Barbara O'Neill
Holden	Onslow Stevens
Lulu	Nydia Westman
Nickolas	Fritz Feld
Madame Durand	Nella Walker
Minister	Harry Bradley
Organist	Milton Parsons
Madeline's Maid	Greta Meyer

Courageous and poignant human interest drama, carefully and rather leisurely produced and superbly played; the story of a famous French pianist and an American waitress who confess their love when marooned together in a storm and flood and must part "when tomorrow comes." (Adults)

(Running time, 90 minutes)

Concert pianist Phillipe Andre Pierre Chegal is so attracted by waitress Helen, who chances by humorous circumstances to serve him in a labor-troubled restaurant, that he crashes a union meeting he knows she is to attend. He is present when she makes the speech of the evening, which turns a half-hearted audience into a striking unit. More interested than before, he persuades her to spend the next day with him. While they are cruising in the Sound aboard a small sloop, a rising storm drives them ashore, and when he takes her to a luxurious home, she realizes what she had previously suspected, that he is not an unemployed orchestra player but a wealthy and famous concert artist. By this time each knows that they are in love and Helen, aware of dangerous possibilities, insists upon leaving. Phillipe tries to drive her to the station, but the storm has increased in velocity and the roads are impassable. A falling tree crushes the car and they take refuge in a church. Rising waters drive them to the organ loft, where they spend the night, during which, believing that for them tomorrow will never come, they confess their love for one another. But tomorrow does come and presents them with their inescapable problem. Phillipe is married, as Helen already knows — but his wife, as Helen now learns, is well on the road to madness, is mentally dependant upon Phillipe for her periods of comparative sanity. She is clever enough to see how things are with Helen and Phillipe and slips away from the hotel to appeal to Helen not to take him from her. When he, ready to leave for Paris with his wife and mother-in-law, asks Helen, though he knows what her answer will be, to accompany him, she bravely refuses. As he rises to leave, he says quietly that he will come back. She replies that she will be waiting, and sits alone, looking after him, as he departs.

Irene Dunne Charles Boyer
"WHEN TOMORROW COMES"

Theatrical and essentially implausible in substance, that story is given depth and human warmth by the fine performances of Charles Boyer and Irene Dunne. By sheer personal force and sincerity he reconciles the contradictory aspects of his role and achieves a rounded, understandable characterization, while she, at first off key and out of place as a militant waitress with an east side background, steadily advances in appeal and dramatic stature until in the closing sequences she matches him beautifully. The script offers little opportunity for the few supporting players, but Barbara O'Neill gives a fine and carefully considered portrayal of the mentally deranged wife. The direction is steady, painstaking and at times a bit labored. The pace is leisurely, in keeping with the material, and the general tone slips smoothly from light humor at the start to sombre drama in the latter portions. The incidental scenes, in particular those of the storm and consequent flood, are very well done.

HIDDEN POWER:

Produced by Larry Darmour for Columbia

Director: Lewis D. Collins
Screenplay: Gordon Rigby
Photography: James S. Brown, Jr.
Editor: Dwight Caldwell

Dr. Garfield	Jack Holt
Virginia	Gertrude Michael
Steve	Dickie Moore
Imogene	Marily Knowlden
Mayton	Regis Toomey
Weston	Henry Kolker
Downey	Henry Hayden
Foster	Wm. B. Davidson
Dr. Morley	Holmes Herbert

Serious, rather unusual melodrama about the troubles of an idealistic chemist who discovers a high explosive while working on a new medical serum. (Adults & Young People)

(Running time, 59 minutes)

While research chemist Stephen Garfield is working on the formula for a valuable anti-toxin, he discovers that it is highly explosive. That fact becomes known when his assistant blows up the laboratory during a forbidden experiment. Garfield's employers demand the formula to sell to munitions makers, but he insists it is to be used to save, not destroy lives and refuses to divulge it. He is fired, of course, and his selfish wife, after trying to persuade him to sell out, departs with their son. While manufacturers attempt to steal the formula, Garfield perfects his anti-toxin. Then the runaway wife is killed in an automobile accident in which their boy is badly burned. The value of Garfield's discovery is proved as it saves the boy's life and it is released to the public without profit.

Jack Holt's fans may be surprised to see him in a role which requires very little action of the vigorous type usual in his films. He seems to miss the strenuous life but, faithful performer always, does an honest, straightforward job. His support is spotty and never more than adequate. The story is told simply and manages to stimulate suspense as to the final fate of the formula. It's designed and executed for a lower dual berth.

SHOULD HUSBANDS WORK?:

Produced by Sol C. Siegel for Republic

Director: Gus Meins
Screenplay: Jack Townley,
Taylor Craven
Photography: Jack Marta
Art Director: John Victor Mackay
Editor: William Morgan

Joe Higgins	James Gleason
Lil Higgins	Lucile Gleason
Sidney Higgins	Russel Gleason
Grandpa	Harry Davenport
Myrtle	Marie Wilson
Jean Higgins	Mary Hart
Tommy Higgins	Tommy Ryan
Barnes	Berton Churchill
Taylor	Henry Kolker
Roberts	Arthur Hoyt
Ronald McDonald	Barry Norton

Mrs. Barnes	Mary Forbes
Williams	William Brisbane
Snodgrass	Harry Bradley

Routine family comedy in the Higgins series in which wife Lil gets the job husband Joe loses and he has to do the housework until some stock shares bring prosperity. (Adults & Young People)

(Running time, 65 minutes)

Hard-working Joe Higgins is afraid he may lose his job with the cosmetics company should a proposed merger go thru, so wife Lil gets busy and blocks the deal. But meanwhile Joe has played golf with the prospective new owner and wangled a better position. The merger collapses and with it the new job. Then Lil promotes herself into the managerial post Joe might have had if he hadn't fallen asleep in a trailer. She makes a mess of the work and he makes a mess of the house. The tangle unravels when it develops that the merger is going through after all and Joe's ten shares of stock are of vital importance. Son Sidney has just taken them to sell to get money for marriage — but a wild chase saves the shares and the family fortunes.

The three Gleasons, James, Lucille and Russell, are thoroughly at home in the top roles, aided this time by Marie Wilson as sweetheart Myrtle. Harry Davenport, Mary Hart and Tommy Ryan continue as, in order, Grandpa, daughter Jean and younger son Tommy. All of them work hard to make the most of the routine and very familiar material given them. It's fast in pace and filled with standard gags and slapstick doings, a minor addition to the series.

THE SPELLBINDER:

Produced by Cliff Reid for RKO-Radio

Director: Jack Hively
Screenplay: Thomas Lennon,
Joseph A. Fields
Story: Joseph Anthony
Photography: Russell Metty
Art Director: Van Nest Polglase
Music Director: Rex Dunn
Editor: Theron Warth

Marlow	Lee Tracy
Janet	Barbara Read
Dixon	Patric Knowles
Kendall	Allan Lane
Miss Simpson	Linda Hayes
Carrington	Morgan Conway
Judge Butler	Robert Emmett Keane
3rd Judge	Roy Gordon
1st Judge	Robert Strange
"Ice Box"	Elliott Sullivan
Beldon	Leonid Kinskey

Courtroom melodrama with Lee Tracy as a shrewd criminal lawyer who is caught by his own cleverness when his daughter marries a murderer he has just saved from execution. (Adults & Young People)

(Running time, 65 minutes)

Unscrupulous lawyer Jed Marlow specializes in criminal cases and wins acquittals for his clients by clever and audacious courtroom tactics. His one interest outside legal tricks is his motherless daughter, Janet, whom he has kept at a fashionable boarding school. Client Dixon determines to kill an auditor threatening to expose him and tells Jed about it in advance. Jed tries to stop him, but fails, and has to take over the defense. More daring than usual tactics are needed and Jed manages an acquittal even though it means he must go to jail himself for contempt of court. While there he discovers that Dixon has fascinated Janet and plans to elope with her. Jed gets out of jail long enough to follow them to a hotel. The marriage has already taken place. Jed kills Dixon and destroys the marriage records, returning to go on trial for murder. Acting as his own lawyer, he makes no defense until friends insist upon putting Janet on the stand. Using the "unwritten law" as his plea, he pleads guilty and is assured of leniency. As he departs for his term, he knows that Janet will be taken care of and that his faithful secretary will be waiting for him.

That's an average legal melodrama in story, dialogue and screen treatment. Lee Tracy is neatly cast as the lawyer and gives the film pace and fair conviction with a firm and surprisingly restrained performance. The others are good stock players all and supply steady support. The production is modest but of standard competence. It's a moderately interesting program picture.

THE OLD MAID:

Produced by Hal Wallis for
Warner Brothers

Director: Edmund Goulding
Screenplay: Casey Robinson
Play: Zoe Akins
Novel: Edith Wharton
Photography: Tony Gaudio
Editor: George Amy

Charlotte Lovell	Bette Davis
Delia Lovell	Miriam Hopkins
Clem Spender	George Brent
Dr. Lenskell	Donald Crisp
Tina	Jane Bryan
Dora	Louise Fazenda
Jim Ralston	James Stephenson
Joe Ralston	Jerome Cowan
Lanning Halsey	William Lundigan
Jim	Rand Brooks
Grandmother Lovell	Cecelia Loftus
Dee	Janet Shaw
John	DeWolf Hopper

A fine quality production of the Pulitzer prize play, theatrical in tone and pictorially static, but illuminated by human values and superlative acting; an emotional drama of the quiet but intense struggle between two women in the Civil War era for the love of the secret daughter of the very one who becomes the bitter, frustrated "old maid." (Adults)

(Running time, 92 minutes)

Back in 1935 the drama critics displayed comparatively little enthusiasm for Zoe Akin's play — but it ran on and on, and the Pulitzer Prize committee found it worth the year's award. In terms of cinema technique this screen version has little distinction; it follows the original too closely, is stagey, moves more with dialogue than with action — but it too will doubtless run on and on and be a strong contender for a place on the ten-best lists at the year's end. Beneath its ruffled and Victorian surface are such depths of emotion, its characterizations are so complete and vital, that even its static scenes are charged with drama. It may not be a good motion picture, but it is engrossing and moving entertainment for intelligent, adult audiences.

In 1861 the stigma of spinsterhood was too strong for Delia Lovall and when Clem Spender, as poor as when he left two years before, returns expecting to marry her, she is arrayed in her bridal gown and to her cousin Charlotte falls the task of telling Clem that Delia is marrying the rich Jim Ralston. Charlotte secretly worships Clem herself and he, touched by her devotion, allows himself to be comforted too well. He leaves soon to fight for the Confederacy and is killed. Charlotte too goes away for a while, then returns to found the Lovall School for Orphans. Among the waifs there sheltered is her own baby, Tina. A few years later she is engaged to the brother of Delia's husband and on the day of her wedding reveals her secret to her cousin. Jealous even now of Clem, Delia finds a cruel way to prevent the marriage and doom Charlotte to a life of frustration. On the death of her own husband, Delia is softened by grief and perhaps bothered by conscience and coaxes Charlotte to bring little Tina to live in her luxurious home. In the years that follow Tina learns to regard Delia as her mother, while Charlotte, afraid of betraying the secret that would mar her daughter's life, becomes a sort of housekeeper, a poor relative, a severe, repressed "old maid' who cannot inspire affection. She has no chance against Delia's pretty charm. When Tina's own wedding day arrives, Charlotte is a silent, unnoticed figure in the background. Her only memory to cherish is the bride's last kiss, arranged for in advance by a worried Delia moved to tardy amends for the bitterness she has caused.

Bette Davis' portrayal of Charlotte is certainly one of, perhaps the, finest she has yet given, shading gradually and convincingly from the attractive, headstrong girl of the early to the repressed, grey-haired "old maid" of the later scenes, showing beneath the surface of her bitterness the poignant tenderness of her love for her daughter. Miriam Hopkins rises to meet her as Delia and to watch her demanding human sacrifices for the fires of jealousy that rage within her beneath her pretty, appealing exterior and a generosity springing from conflicting emotions, is to learn how one fine actress can supplement and point up the work of another. Jane Bryan as Tina is impulsive, affectionate, selfish and lovable by turns, responding to a real chance in a strong cast. Donald Crisp is his usual comforting physician, Louise Fazenda a faithful maid, George Brent a briefly adequate Clem and Cissie Loftus a very theatrical Granny Lovall. Director Edmund Goulding has achieved the true feeling of a past period with its more strict conventions and narrow social code. And the physical production is of high quality throughout.

FOUR FEATHERS — "Thriller of the month"

by Archer Winsten

The British Lion, which has been roaring, even in films, longer than the Metro-Goldwyn-Mayer trademark, has been accorded its latest and most impressive glorification in the Alexander Korda production, **Four Feathers.** Anglophobes need hardly be warned the subject is not for them. Left-wingers, ever a-gag at a spectacle on which the sun never sets, have already commanded their faithful to a night at home. Film historians, amateur and professional, are quick to note a thrice-filmed tale. The novel by A. E. W. Mason was first made into a movie in 1921. Again, in 1929 its far-flung heroics were judged ripe for a re-make. Such American stalwarts as Richard Arlen, William Powell, and Noah Beery carried on for England in the Egyptian Sudan.

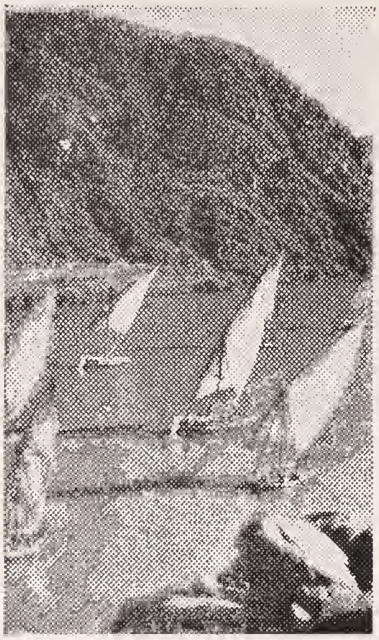
Thus, though a student may object to the repetition, and the veriest layman can list a dozen other pictures of parallel subject, the fact is that we have here a standard movie scenario of high adventure, British pluck, and the courage which conquers cowardice by an act of the will.

* * *

Stated briefly, this plot concerns itself with the only son of a British military family, the Favershams. At an early age the child shows an alarming interest in poetry, thus becoming suspect. Later, when his regiment is about to join the Egyptian campaign of General Kitchener, he resigns his commission in favor of more constructive work at home, and less dangerous. His reward is four white feathers, three from companions-in-arms and one which he gives himself in token of his fiancee's disappointment in him. Under such pressure he undertakes his own Egyptian campaign, following the troops into the desert disguised as a tongueless Sengali native. His feats and those of the army form the spectacular and adventurous body of the picture.

The interest of an audience, though normally excited by such historical romance, needs more than that to sense the impact of an outstanding picture. The additional values are true measures of the worth of **Four Feathers.** In performance and in characterization, as a spectacle of African war and as a composition in Technicolor, the picture achieves the rank of the best of its kind. The standard plot, in some respects a handicap, enables this judgment to be doubly certain.

To speak first of the Technicolor, since it is entirely in color and more than ordinarily effective due to subject matter and scene, look for an African sunrise in which the camera pans from pale dawn to the brighter glow above the rising, still hidden sun. The dawn colors are so true that one involuntarily pays respect less to the photographer's skill than to the glory of the sunrise. Another breathtakingly beautiful sequence occurs when the camera catches the triangular sails of a fleet of feluccas being towed up the Nile. Night scenes become richer in color. Similarly the night-colored native fighters, men from the Hadendowah tribe called "Fuzzy-Wuzzies" by Kipling, present magnificent portrait aspects. In another way the Technicolor is used to heighten an effect. When an army captain, played by Ralph Richardson, loses his helmet and is struck down by the savage sun, his suffused face tells the story almost as much as his splendid acting.



Richardson, incidentally, is the best of a cast which needs no concessions on the part of the audience. Richardson is a personification of unyielding Army pride and courage. John Clements, playing the coward who re-establishes himself as a brave man, handles the inner conflict successfully. The role of a retired general, endlessly repeating his charge at Balaclava, is sympathetic, yet faintly satiric as played by C. Aubrey Smith. Throughout the picture one has a comfortable sense of authentic British upper-class military character. Feel as you may about this type of man, they lived, they made their calm courage felt throughout the world. They live in this picture.

* * *

Director Zoltan Korda, having taken more than adequate care of beauty and characterization, having made the difficult expedition to the Nile in order to clothe historical romance in the actuality of a forty-year-old campaign, organizes two battles for the ultimate in action. The first, an attack on a small company of thorn-encircled British in the desert, is an excellent work. It begins with native spearmen creeping through rocks to the attack. You can scarcely distinguish them in the dark. Then, as if your eyes were becoming used to the dark, you see that they fill the ground and are coming forward. The attack blazes. The thorn defense is burned. The English square is being annihilated. In the morning, over the bodies of the dead, moves the shadow of a wheeling buzzard.

The other and climactic battle is the one that history places at Omdurman, September 2, 1898. Naturally the actual numbers of that battle have not been reproduced, 25,000 on the British side, 40,000 among the followers of the Khalifa. But the proportions are true, the battle site the same, and the circumstances of the action are said to adhere closely to fact. At any rate, watching the camel charge against the British lines, the wild onslaught of the natives, once, twice, and a third time, you must feel that this is one of the impressivle battles in movie history. Less extended than some, less detailed than others, not at all too long, it brings to a climax an adventure which is tall in the story-telling sense and broad in the manner of movie epics.

* * *

In praising the virtues of **Four Feathers** I have taken it for granted that the picture's limitations would be apparent. Needless to say it cannot be ranked among the few masterpieces which have marked turning points in movie development either in technique or in subject matter. A tale not too far removed from the juvenile thriller shelf does not lend itself to greatness. To be sure the conflict of cowardice and the will to bravery in a man is no small topic. But the resolution of that problem in **Four Feathers** is accomplished in primer analysis, followed by the abundant action which excuses all in adventure stories.

Such material has at times gained significance in the translation to cinema form by a great director. But Mr. Zoltan Korda is not yet in that class. He has worked with known forms, achieving known effects. The point is that what he has tried to do, he has done superlatively well. The Korda Brothers, Producer Alexander, Director Zoltan, and Art Director Vincent, of Hungarian origin, have proven themselves keen appreciators of what is perhaps the best known of the British traditions. They have in **Four Feathers** rubbed it to a high and eminently satisfactory polish. To use the familiar phrase, they have filled an old bottle with old wine, which is no criticism of either bottle or wine, and, aided by the constant advance of Technicolor, have made a triumph out of the act. Carried along on its gorgeous surface, unhampered by analysis, you can easily find in it the thriller of the month.

MIRACLES FOR SALE:

Produced and distributed by MGM

Director: Tod Browning
Screenplay: Harry Ruskin, Marion Parsonnet, James Edward Grant
Story: Clayton Rawson
Music Score: Warner Heymann
Photography: Charles Lawton
Art Director: Cedric Gibbons
Editor: Frederick Y. Smith

Michael Morgan	Robert Young
Judy Barclay	Florence Rice
Dad Morgan	Frank Craven
Dave Duvallo	Henry Hull
La Claire	Lee Bowman
Inspector Gavigan	Cliff Clark
Mrs. Zelma LaClaire	Astrid Allwyn
Colonel Watrous	Walter Kingsford
Doctor Sabbatt	Frederic Worlock
Madame Rapport	Gloria Holden
Quinn	William Demarest

Spine-chilling murder mystery with an occult flavor, in which a young magician and opponent of fake spiritualists eventually achieves romance and a logical explanation of various seemingly uncanny happenings. (Adults & Young People)

(Running time, 70 minutes)

Michael Morgan, once a vaudeville magician himself, is now a successful maker of trick gadgets for other performers. This brings him into frequent contact with such interesting individuals as escape artist Duvallo, card expert Tauro and the man-and-wife mind-reading LaClaires. He is also interested in spiritualism with the particular purpose of exposing fraudulent mediums. A Mme. Rapport has recently arrived from Europe and plans a seance which she hopes will win a $5,000 prize offered by the society for Psychic Research and Morgan has determined to unmask her if she proves to be a trickster. Then a Judy Barclay, obviously in fear of life, bursts into Morgan's laboratory begging shelter and hiding. He learns that her fear is inspired by one Dr. Sabbatt, exponent of demonology, and that she is frantically anxious to prevent Mme. Rapport from staging her seance. The whole list of them, Morgan, Judy, Duvallo, Tauro, Mrs. Le Claires and Mme. Rapport are invited to a session at which Dr. Sabbatt proposes to conjure demons from the other world. But the Dr. is found dead under strange circumstances suggesting the work of beings not of this world. The matter-of-fact police suspect everyone who arrived for the conjuring and add in Mr. Le Claire, who was skulking about. Complications, each more weird than the last, pile up and at least two attempts are made on Judy's life, while a second murder removes one of the suspects. At last Morgan solves the mystery, uncovers the criminal and relaxes for romance with Judy — but not before a series of apparently supernatural occurrences have provided plenty of gruesome excitement.

Robert Young's bland and soothing presence as magician Morgan proves very comforting to Florence Rice as Judy, who has every reason for being jittery in the eerie situations of this hair-raiser. Henry Hull's Duvallo, Frederick Worlock's Dr. Sabbatt and Gloria Holden's Mme. Rapport are excellent portrayals in the strange and sinister line and keeps the atmosphere appropriately weird. Director Tod Browning's experience with such films as **Dracula** and **Devil Doll** has enabled him to make full use of ghostly shadows and trick photography. Aided by script and cast, he has balanced the macabre aspects of the picture with amusing characters and humorous incidental business. It's a frankly melodramatic spook tale done in frankly melodramatic manner. Taken at face value, it will provide shivery suspense and thrills.

Randolph Scott
Cesar Romero
Nancy Kelly
Binnie Barnes
"FRONTIER MARSHAL"

FRONTIER MARSHAL:

Produced by Sol M. Wurtzel for 20th Century-Fox

Director: Allan Dwan
Screenplay: Sa Hellman
Book: Stuart N. Lake
Photography: Charles Clarke
Editor: Robert Bischoff

Wyatt Earp	Randolph Scott
Sarah Allen	Nancy Kelly
Doc Holiday	Cesar Romero
Jerry	Binnie Barnes
Ben Carter	John Carradine
Dan Blackmore	Edward Norris
Eddie Foy	Eddie Foy, Jr.
Town Marshal	Ward Bond
Pringle	Lon Chaney, Jr.
Buck Newton	Tom Tyler
Pete	Chris-Pin Martin
Curly Bill	Joe Sawyer
Cafe Proprietor	Del Henderson
Mayor Henderson	Harry Hayden
Pablo	Ventura Ybarra

Vigorous, colorful, semi-historical western thriller in which Wyatt Earp and his tubercular, dead-shot pal bring law and order to lawless Tombstone, Arizona. (Adults & Young People)

(Running time, 70 minutes)

The career of Wyatt Earp, famed frontier marshal whose brothers and many deputies were killed in action with him but who himself died at a ripe old age in bed with his boots off, ran through more than enough excitement for a series of western thrillers. This Frontier Marshal blends fact and fiction of his taming of Tombstone to fit the full western formula and to provide rapid, robust entertainment of the **Stagecoach** and **Dodge City** variety.

He arrives in Tombstone when that untamed town is enjoying its unrestrained youth with wide open gambling and gunning. When he beats Indian Charlie to the draw, he is offered the job of marshal. But it is not until he has a brush with outlaw Curly Bill that he accepts the challenge. Soon he has the friendship and aid of Doc Halliday, deadly killer who has come west to wait for death from tuberculosis. Dancehall girl Jerry is in love with Doc and romantic complications develop when Doc's former fiance, Sarah, follows him to Tombstone. Earp intervenes, but the rivalry between the two girls increases as Doc is wounded in a bullion hold-up. Then Curly Bill and his men raid the town in revenge for the death of one of their gang in the hold-up. Doc is shot by Curly Bill, who is in turn killed by Jerry. Guns blaze and excitement mounts in the roaring fight climax patterned on the historic O. K. Corral battle as Earp and his deputies wipe out the gang and make Tombstone safe for settlement.

Randolph Scott is a fine marshol, amiable at ease but stern and quick-shooting in action. Cesar Romero keeps pace with him as Doc, a combination of saturnine killer and frontier romeo. Binnie Barnes is a realistic and human Jerry, Nancy Kelly an adequate Sarah, while Joe Sawyer is a swaggering Curly Bill, abetted in villainy by John Carradine's gambler Ben Carter. Eddie Foy, Jr. contributes an impersonation of his father, who was appearing in dance halls of the period. The script is terse and direct, the direction vivid and straightforward, the pace fast from start to finish. It's a picture to bring cheers from the western action fans and win new recruits to their ranks.

WAY DOWN SOUTH:

Produced by Sol Lesser for RKO-Radio

Director: Bernard Vorhaus
Screenplay: Clarence Muse, Langston Hughes
Photography: Charles Schoenbaum
Vocal Arrangements: Hall Johnson
Editor: Arthur Hilton

Tim	Bobby Breen
Jacques Bouton	Alan Mowbray
Timothy Reid	Ralph Morgan
Uncle Caton	Clarence Muse
Pauline	Steffi Duna
Claire	Sally Blane
Martin Dill	Edwin Maxwell
Cass	Charles Middleton
Judge Ravenal	Robert Greig
Janie	Lillian Yarbo
Gumbo	Stymie Beard
Luke	Jack Carr
Lulu	Marguerite Whitten

and the
Hall Johnson Choir

Musical melodrama with some fine singing by Bobby Breen and the Hall Johnson Choir, held together by a synthetic story about the foiling of a wicked executor's attempt to sell the estate's slaves and run off with the cash. (Adults & Young People)

(Running time, 62 minutes)

It is sometime before the Civil War and the locale is colorful old New Orleans. The Bayou Lovelle Plantation is happy and prosperous under its owner Timothy Reid and his son, Timothy, Jr. But there is tragedy and trouble ahead. Timothy, Sr. puts his business affairs in the hands of lawyer Martin Dill and goes to the slaves' sugar-cane festival. While there, he is accidentally killed. Lawyer Dill is named executor and, driven by the demands of his actress sweetheart, Pauline, sees a chance to cheat the heir, young Tim. The boy, however, discovers that Dill is treating the slaves cruelly. He slips away with Old Uncle Caton to the city and enlists the aid of cafe proprietor Jacques Bouton. Dill is plotting to sell the slaves and keep the money — but at last Tim and Bouton expose him as a thief. Happiness and prosperity return to the plantation with young Tim in charge.

Implausibly put together and meandering in treatment, that story lacks conviction and has little dramatic value. It is, of course, simply an excuse for the many musical interludes. The role of a southern aristocrat is several sizes too big for Bobby Breen, but his singing has all its previous bell-like quality. The Hall Johnson Choir is particularly fine, both as singers and as actors. The supporting players, led by Alan Mowbray as Bouton, Edwin Maxwell as Dill and Steffi Duna as dancer Pauline, do their dependable best with the material provided.

The physical production is of high quality. It's a film to be rated rather directly in terms of personal reaction to Bobby Breen.

WINTER CARNIVAL:

Produced by Walter Wanger, distributed by United Artists

Director: Charles F. Riesner
Screenplay: Lester Cole, Budd Schulberg, Maurice Rapf
Story: Budd Schulberg
Photography: Merritt Gerstad
Art Director: Alexander Toluboff
Music Score: Werner Janssen
Editor: Dorothy Spencer

Jill Baxter	Ann Sheridan
John Weldon	Richard Carlson
Ann Baxter	Helen Parrish
Mickey Allen	James Corner
Tiger Reynolds	Robert Armstrong
Don Reynolds	Alan Baldwin
Betsy	Joan Brodel
Margie Stafford	Virginia Gilmore
Miss Ainsley	Cecil Cunningham
Rocky Morgan	Robert Allen
Lucy Morgan	Marsha Hunt
Count von Lundborg	Morton Lowry
Larry Grey	Jimmy Butler
Male Soloist	Kenneth Stevens
Bartender	Benny Drohan

Light and amiably entertaining romantic comedy; an ordinary tale of collegiate sports and campus affairs, handsomely produced against an authentic background of the Dartmouth Winter Carnival. Adults & Young People)

(Running time, 100 minutes)

As the title suggests, **Winter Carnival** is a Dartmouth film and it is that in more than name and locale. Its story was concocted from a Corey Ford magazine piece by Budd Schulberg and its music score is the work of Werner Janssen, both Dartmouth alumni. And producer Walter Wanger, who is, of course, both a Dartmouth product and the major impetus to the motion picture department being developed at Hanover, personally supervised last winter the filming of the New Hampshire scenery and the actual Winter Carnival which is the background for the picture.

Ann Sheridan — Richard Carlson

"WINTER CARNIVAL"

Jill Baxter, who has taken a northern train to shake off the pursuit of her recently divorced Duke and inquisitive reporters, has two hours to kill when the train stops at Hanover en route to Montreal. The station is crowded with students meeting their girls for the Carnival and Jill experiences nostalgic memories of her own reign as Queen six years ago. She remembers, too, her love affair with John Weldon, now an instructor at the college, and when she unexpectedly meets him, she is piqued to find him not at all sentimental about their youthful romance. Wounded pride prompts her to stay long enough to get to work on this situation and she accepts the dinner invitation of a young married couple who have also invited John. The young couple depart for Carnival festivities and Jill and John spend a domestic evening, first explaining away the past and deciding to marry, then quarreling again before their host and hostess return. But before Jill can leave on a later train, she discovers that her younger sister, this year's Queen, is becoming involved with a foreign count who has arrived for the ski events. Jill promptly postpones her departure again to prevent her sister from doing what she herself did six years before and to save her from the handsome adventurer. The saving is simple — sister Ann has little chance when sister Jill exerts her charms. Ann turns for comfort to her Dartmouth senior and Jill concentrates again on her own affairs to such good effect that she and John are reconciled.

Additional interest is injected into that unimportant tale by a sub-plot about an old alumnus, a newspaper reporter now on WPA, who sees a chance to catch a big story and to impress his son, editor of the school paper, when he recognizes Jill at the Carnival. But Jill's eloquent plea causes him to scrap his own chances and to persuade his son to abandon his own plan of scooping the city papers.

Winter Carnival is smoothly and deftly directed by Charles Reisner and the authentic background includes snow scenes of rare beauty and some ski jumps that provide real thrills. The campus teems with personable youngsters who actually look and act like college students. Ann Sheridan, aided by smart clothes and complimentary situations, is beautiful to behold and raises her "oomph girl" rating. Richard Carlson furnishes her with an understandable excuse for missing trains and Robert Armstrong makes good use of his role as the WPA reporter. The music, some of which is provided by a male chorus, adds much to the atmosphere. It's pleasant and relaxing entertainment.

BAD LANDS:

Produced by Robert Sisk for RKO-Radio

Director: Lew Landers
Screenplay: Clarence Upson Young
Music Score: Roy Webb
Photography: Frank Redman
Editor: George Hively

Sheriff	Robert Barrat
Chic Lyman	Noah Beery, Jr.
Billy Sweet	Guinn Williams

Mulford	Douglas Walton
Cluff	Andy Clyde
Rayburn	Addison Richards
Eaton	Robert Coote
Curley Tom	Paul Hurst
Garth	Francis Ford
Manuel Lopez	Francis McDonald

An unusual western, more a study of human behavior than an action thriller; the story of ten men trapped in the desert by Apache Indians and of the effects of danger and certain death upon them. (Adults & Young People)

(Running time, 65 minutes)

There are no women in this film, although it is to avenge a woman that Sheriff Bill Cummings and his posse of nine men start their search for Apache Jack, half-breed murderer of a Mexican girl whose young husband is one of the avengers. The trail leads them far into the Arizona badlands and eventually they suffer for lack of water. Tempers wear thin and dormant characteristics, most of them unpleasant, crop out in their actions. When the thirst-tortured party stumbles on an oasis, their self-control is temporarily regained. But Apache Jack and his Indian followers, having deliberately led them thus far, silently encircle them. They are trapped, unable to fight their way out because their enemy refuses to come into the open. With nerves strained and one of them always on guard, they can only wait what may happen. The discovery of a valuable mineral deposit which could make them all rich is, under the circumstances, bitterly ironical. Then during the night the guard disappears with all the horses. One horse wanders back with the man's body tied to its back. His comrades bury him under a rude wooden cross, the first of a line which lengthens day by day as men are picked off by snipers or turn on one another. The lone survivor has temporarily lost his mind when the U. S. Cavalry at last arrives.

That story is plausible enough — its events doubtless were duplicated more than once in actual history. The players are dependable and experienced all. The theme of the devastating effect of prolonged fear and suspense, has been used recently with splendid effectiveness in **Five Came Back** and with less of sinister atmosphere but more of epic grandeur in **Stagecoach.** Yet **Bad Lands** is only a relatively tame successor. Its slow unfolding demands an atmosphere of brooding horhor that is never quite achieved. The desert scenery is carefully authentic and the production thorough. It is probably satisfactory he-man entertainment of the western variety. But it falls short of the absorbing psychological study it was evidently intended to be.

LADY OF THE TROPICS:

Produced by Sam Zimbalist for MGM

Director: Jack Conway
Screenplay: Ben Hecht
Music Score: Franz Waxman
Photography: George Folsey
Art Director: Cedric Gibbons
Editor: Elmo Veron

Bill Carey	Robert Taylor
Manon de Vargnes	Hedy Lamarr
Pierre Delaroch	Joseph Schildkraut
Nina	Gloria Franklin
Father Antoine	Ernest Cossart
Dolly Harrison	Mary Taylor
Alfred Z. Harrison	Charles Trowbridge
Colonel Demassey	Frederic Worlock
Lamartine	Paul Porcasi
Madame Kya	Margaret Padula
Miss Jones	Grace Hayle
Miss Warren	Elise Cavanna
Countess Berichi	Cecil Cunningham
Mrs. Hazlitt	Natalie Moorhead

(Running time, 91 minutes)

Handsomely produced, exotic, romantic drama, the story of the love and ultimately tragic marriage of a young American and a beautiful half-caste girl in French Indo-China. (Adults)

Having acquired the services of Hedy Lamarr, leading player in the much-disputed foreign film, **Ecstasy,** and lovely lady of Walter Wanger's **Algiers,** MGM obviously determined to launch her as a star under the most colorful, exotic and hopefully fascinating circumstances possible. The first attempt, a picture with Spencer Tracy, was pulled out of production when nearly completed. On **Lady of the Tropics** has been lavished a Ben Hecht script of a story about a grand but of course honest passion and love's misunderstanding, Robert Taylor as leading man, a lavish oriental background and a polished physical production that proclaims the sparing of no expense.

When the passengers of wealthy Alfred Harrison's yacht, among them handsome young Bill Carey, go ashore at Saigon, French Indo-China, they are shown about by Father Antoine and visit the famous Cafe Continentale. There they meet Monsieur Delaroch, the district's richest man, and a beautiful half-caste girl, Manon de Vargnes. Manon has accepted Delaroch's attentions simply because through him she hopes to realize her ambition, obtain a passport to go to France and identify herself with her father's people. She and Bill are immediately attracted to one another and, strengthened by her love for him, she leaves Delaroch to return to her home up the river. Bill follows, brings her back, and they are married by Father Antoine. But Bill finds it impossible to get permission to take her home to the United States. Unable to find work to support Manon, he begins drinking and grows increasingly desperate. At last Manon appeals to Delaroch, who gets Bill a job with a rubber plantation and has him sent inland for a time. When Bil returns, before he learns that passports are now available, Delaroch sees to it that Bill misunderstands Manon's actions. Whereupon Bill denounces Manon in approved style and vows to kill Delaroch. Manon, to save her husband, shoots the villain, then turns the gun on herself. She dies in Bill's arms, knowing that he has forgiven her, and alone he departs for America.

Not even Ben Hecht can prevent that trite tale from being anything more than a synthetic vehicle for a new romantic team. Hedy Lamarr and Robert Taylor are really handicapped by what was probably supposed to help them hit a new high in screen glamor. It is a tribute to their ability that they surmount the material, steadily seem better than their lines, he sincere and attractve, she charming in manner and lovely to watch. Joseph Schildkraut struggles with exaggerated make-up as the sinister and conniving Delaroch. Ernest Cossart is helpful as Father Antoine and Gloria Franklin adds zest to the oriental background as a native singer. There are interesting sequences of temple dances and chants and striking photography of moonlit jungle scenes. And the entire film, of course, is handsomely mounted.

Hedy Lamarr Robert Taylor

"LADY of the TROPICS"

IN OLD MONTEREY:

Produced by Armand Schaefer for Republic

Director: Joseph Kane
Screenplay: Gerald Geraghty, Dorrell McGowan, Stuart McGowan
Photography: Ernest Miller
Editor: Edward Mann

Gene	Gene Autry
Frog	Smiley Burnette
Jill	June Storey
Gabby Whittaker	Geo. "Gabby" Hayes
Themselves	The Hoosier Hot Shots
Themselves	Sarie and Sallie
Themselves	The Ranch Boys
Bugler	Stuart Hamblen
Jimmy	Billy Lee
Stevenson	Jonathan Hale
Major Forbes	Robert Warwick
Gilman	William Hall
Proprietor	Eddy Conrad

Lively western flavored with humor and melody, in which Gene Autry and pal vindicate the U. S. army, outsmart the villains who have incited the ranchers to rebellion and obtain justice for all. (Adults & Young People)

(Running time, 74 minutes)

This, the first of two higher-budgeted Gene Autry specials, adds to the usual formula several radio groups to help Gene with the music and a fleet of bombing planes to help fast-riding horsemen with the action, while Smiley Burnette exchanges his steed for a war tank. Gene has swapped his cowboy togs for an army uniform and has more than his customary quota of fighting.

The Colby ranchers refuse to sell their lands when the U. S. government offers to buy them at a fair price for a bombing practice ground and are encouraged in their resistance by the rascally officials of the Atlas Borax Company, who hope to sell their own holdings at a fat profit. Gene, now in the Army, is detailed to the problem because he was once a rancher himself. He and Frog try many schemes and at last win the landowners over by showing them films of mass murders of civilian populations by bombings in foreign wars and urging them to help their government develop its defenses. Then the villains disguise a plane as a bomber and use it to stampede a herd of cattle, wrecking a rancher's home and killing his son. The ranchers, of course, again turn against the Army and against Gene and Frog. But these two prove the guilt of the Atlas gang and both soldiers and citizenry unite to go after the murderers. A thrilling pitched battle brings the villains to justice and Gene's mild romance with the dead boy's sister achieves a happy ending.

Gene himself alternates fast and furious action with pleasant singing of sentimental ballads. Pathos is laid on with a heavy hand when he carries on after his sweetheart breaks down during the hymn she tries to sing at her brother's funeral. But comedy is in order when the Hoosier Hot Shots make their vocal and instrumental contributions. This quartet, like the Ranch Boys trio, and the feminine comics billed as Sarie and Sallie, is a radio gift to the screen. Smiley Burnette dominates most of the humorous situations, Jonathan Hale is a gentlemanly rogue as the borax company head, his burly foreman, William Hall, is covered with ridicule, and June Storey smiles her way through the romance. It's a better than average bet for the Autry fans.

BLONDIE TAKES A VACATION:

Produced by Robert Sparks for Columbia

Director: Frank R. Strayer
Screenplay: Richard Flournoy
Photography: Henry Freulich
Art Director: Lionel Banks
Story: Karen DeWolf, Robert Chapin
Editor: Viola Lawrence

Blondie	Penny Singleton
Dagwood	Arthur Lake
Baby Dumpling	Larry Simms
Daisy	Himself
Alvin Fuddle	Danny Mummert
Jonathan Gillis	Donald Meek
Harvey Morton	Donald MacBride
Matthew Dickerson	Thomas W. Ross
Mrs. Dickerson	Elizabeth Dunne
John Larkin	Robert Wilcox
Holden	Harlan Briggs
Mailman	Irving Bacon

Amusing addition to the Blondie series in which the Bumsteads and Daisy spend a hectic and hilarious vacation saving a resort hotel from bankruptcy. (Adults & Young People)

(Running time, 68 minutes)

This third in the increasingly popular Blondie series retains the comic-strip flavor of the first two with its broad characterizations and unabashed use of slapstick antics and camera tricks, but slight differences of treatment may be noted. The previous headlong pace has been slowed slightly, some of the humor has a simpler, more homey air and greater attention has been paid to the plot. The series is rapidly developing into dependable all-audience amusement of the light and lively type.

This time Blondie, Dagwood, Baby Dumpling and Daisy tangle themselves as usual, but at last manage to start off for their vacation. On the train they make a friend of an eccentric old gentleman named Jonathan Gillis and an enemy of irate Harvey Morton. This Morton turns out to be the owner of the resort hotel to which they were going and he refuses to let them be admitted. Off they go to the rival West View Hotel — to discover that they and friend Gillis are the only guests. Proprietor Dickerson and wife are facing bankruptcy. Only twenty-four hours remain to save the hotel, but twenty-four hours is more than enough for the Bumsteads. Baby Dumpling and Daisy chase a skunk into the ventilating system of Morton's resort, all the guests flee to the West View and a succession of comic adventures is well under way. When the excitement dies down, Blondie discovers she has rented every room in the hotel. There is no space left for the Bumsteads and, to Baby Dumpling's disgust, they return home to rest up from their vacation.

Penny Singleton and Arthur Lake are now so at ease and so plausible in their roles that they are set for a long and successful series. But young Larry Sims and Daisy the dog take to themselves the best laughs of the show. Donald Meek as a tintyped Gillis and Donald MacBride as rival Morton lead the able and amusing support. A fire sequence when Morton, defeated by skunks, touches off his building for the insurance, provides considerable excitement. The story skips along at a snappy pace, generating almost continual chuckles, and the entire film sums an enjoyable addition to any double bill.

THE FOUR FEATHERS:

Produced by Alexander Korda for London Films, distributed by United Artists

Director: Zoltan Korda
Screenplay: R. C. Sheriff
Novel: A. E. W. Mason
Photography: Georges Perinal, Osmond Borradaile
Color Director: Natalie Klamus
Music Score: Miklos Rozsa
Editor: Henry Cornelius

John Durrance	Ralph Richardson
Gen. Burroughs	C. Aubrey Smith
Harry Faversham	John Clements
Ethne	June Duprez
Lieut. (Arthur) Willoughby	Jack Allen
Lieut. (Peter) Burroughs	Donald Gray
Colonel	Robert Rendell
Lubbock	Archibald Batty
Mahdi	John Laurie
Lieut. Parker	Derek Elphinstone
Doctor Sutton	Frederick Culley
Mahdi Interpreter	Hay Petrie
Greek Doctor	Henry Oscar
Young Faversham	Clive Baxter
Gen. Faversham	Allan Jeayes
Kitchener	Major John Knott

John Clements — "The FOUR FEATHERS" — June Duprez

THE FOUR FEATHERS—
Magnificent and spectacular military melodrama, superbly filmed in Technicolor; the story of a young British officer who is given white feathers of cowardice by three friends and his fiancee but who redeems himself by his courage and heroism during Kitchener's Sudan campaign. (Adults & Young People)

(Running time, 110 minutes)

This is one of the most impressive and spectacular films ever produced in England and as sure entertainment as the British industry has yet sent to the United States. The story has been filmed at least twice before, once by Metro in 1921 and again by Paramount in 1929, but never has it been given such lavish and sweeping treatment. It's a tall tale of military adventure and heroism, of the British army tradition in the days of its imperialistic valor, told with vigor and movement and a strong flavor of the Kipling of the "Barrack Room Ballads" — one of the most striking scenes, for example, is the charge of the tribe of Fuzzy-Wuzzy, that "pore benighted 'eathen but a first-class fightin' man."

It is ten years after the death of General Gordon and the fall of Khartoum and the officers of the Royal North Surrey Regiment, who have been sitting about talking of past glories, welcome the news that they are soon to leave to join Kitchener's forces in the Sudan. Comrades Willoughby, Burroughs and Durrance are overjoyed at the prospect of action, but young Harry Faversham receives the news with no enthusiasm. Soon after, his engagement to Ethna Burroughs is announced and then, on the eve of the regiment's departure, he resigns from the service. His three friends send him three white feathers and when he sees that Ethna too believes him a coward, he plucks a fourth white feather from her fan. Inspired to prove to them and to himself that he can conquer his cowardice, he follows the regiment to Egypt and, disguised as a tongueless native, penetrates the enemy lines. His three comrades, on a special mission, have been trapped in the mountains. Burroughs and Willoughby are captured, but Harry manages to save Durrance, who has been blinded by sunstroke, and gets him downstream to the nearest outpost. Then Harry makes his way to the place where the other two are imprisoned and, though discovered and tortured and thrown into a dungeon, frees the prisoners from their fetters for a break for freedom. After a furious fight, they win to the Arsenal and fortify themselves for a bitter struggle. Meanwhile the British forces are engaged in the famous battle of Omdurman. The native tribes sweep against the British squares and at last are driven back and finally into retreat. Those attacking the Arsenal join the flight. The four feathers are no longer signs of cowardice, but badges of honor.

That story of almost unbelievable courage against terrific odds and continued hardship is presented against a brilliantly colorful background of desert splendor, of military spectacle and of tribal ritual, expertly photographed in superb color. The battle scenes are the equal of any which have ever reached the screen and they come as the cumulative climax of a shrewdly planned screenplay. John Clements steps up to first-rank attention with a vivid portrayal of Harry Faversham. Ralph Richardson, always excellent, is exactly that as Captain Durrance, a quietly assured, gallant and very British officer. June Duprez has the only feminine role as Ethna Burroughs and has little more to do than pose prettily. C. Aubrey Smith supplies brief bits of humor as an old military bore with his monotonous plaint that warfare has grown soft since his day. The others are capable down the long list. And the music score makes fine use of native chants and regularly helps set the mood for the action.

THE FORGOTTEN WOMAN:

Produced by Edmund Grainger for Universal

Director: Harold Young
Screenplay: Lionel Houser
Story: John Kobler
Photography: Stanley Cortez
Art Director: Jack Otterson
Editor: Charles Maynard

Anne Kennedy	Sigrid Gurie
Carrie Ashburn	Eve Arden
Terence Kennedy	William Lundigan
Dist. Attorney Burke	Donald Briggs
Terry, Jr.	Donnie Dunagan
Margaret Burke	Elizabeth Risdon
Charles Courtenay	Paul Rarvey
Marty	Ray Walker
Mrs. Kimball	Virginia Brissac
Johnny Bradshaw	Joseph Downing
"Stu" Mantle	Norman Willis
Frank Lockridge	George Walcott

Serious human interest melodrama in which a young woman has to bear the death of her husband, an unjust prison sentence and separation from her child, but at last wins happiness with the prosecuting attorney. (Adults)

(Running time, 63 minutes)

Terry and Anne Kennedy, planning an auto trip from New York to Florida, advertise for passengers to help pay expenses. The two men who answer turn out to be criminals and when police pursue the car, Terry is killed, the two crooks escape and Anne is arrested as an accomplice. District Attorney David Burke believes she is guilty and obtains a conviction. Her baby is born in prison, then placed in an orphanage. Sometime later one of the two criminals is captured and exonerates Anne — but political boss Courtenay has the story killed. Meanwhile Anne is paroled, but is refused the custody of her child. Burke, aroused at the injustice he has helped perpetrate, adopts the youngster. When Courtenay threatens to expose the unjust conviction to prevent Burke from prosecuting him and his friends, Anne nobly makes a "confession" that will save Burke's reputation. Her reward is romance and the chance to become the mother again of her own child.

The screenplay was apparently designed to give Sigrid Gurie a chance for an emotional and dramatic display. Anne Kennedy is her first role in modern dress and she offers an effective and occasionally moving performance. Her support is consistently adequate in standard style, led by Donald Briggs as an earnest Burke and Eve Arden as her wise-cracking friend for minor comedy relief. The general tone is sombre and serious and the treatment is honest and sympathetic, giving new interest to the familiar theme of a persecuted but nobly sacrificing woman.

THEY ALL COME OUT:

Produced by Jack Chertock for MGM

Director: Jacques Tourneur
Screenplay: John C. Higgins
Photography: Clyde De Vinna, Paul C. Vogel
Art Director: Elmer Sheeley
Editor: Ralph E. Goldstein

Kitty	Rita Johnson
Joe Z. Cameron	Tom Neal
Clyde Madigan, "Reno"	Bernard Nedell
George Jacklin, "Bugs"	Edward Gargan
Albert Crane, "Groper"	John Gallaudet
Warden—Atlanta	Addison Richards
Supt's—Chillicothe	Frank M. Thomas
"Sloppy Joe"	George Tobias
Dr. Ellen Hollis	Ann Shoemaker
Psychiatrist	Charles Lane

Interesting, informative, carefully and honestly made documentary film which depicts the methods of various Federal penal institutions by tracing the prison careers of five members of a bank-robbing gang. (Adults & Young People)

(Running time, 70 minutes)

This was originally a special four-reel addition to the Crime Does Not Pay series, produced with the cooperation of the Federal Department of Justice. Then MGM executives gave producer Jack Chertok, head of the short subject division, permission to expand it to feature length. The result is an illuminating study of the Federal penal system, given continuity by a slight but sufficient story and adapted to the usual movie formula only by the addition of a minor and plausibly inserted romance. It is probably the only prison film of feature length ever produced which makes no grab after thrills by riots, breaks and disciplinary brutality and instead builds up interest by honest, factual presentation of real prison work. It is also the first film to present actual inside scenes of the Federal penitentiaries at Atlanta and Alcatraz.

The picture opens with brief talks by former Attorney General Homer Cummings and Director James V. Bennett of the Federal Bureau of Prisons. Then it drives ahead into the case histories of five people. Clyde Madigan is the leader of the gang. With him are George Jacklin, Albert Crane and a girl called Kitty. She sponsors young Joe Cameron, who has been riding the rods, and he is slipped in as driver of the getaway car. They raid a bank and escape. But FBI agents trail them and soon all five receive prison sentences. The four men are taken to Atlanta, where, after thorough examination, they are assigned to various institutions. Young Joe goes to the Reformatory at Chillicothe, Ohio, and is effectually regenerated into a skilled mechanic. Crane, a psychopathic gunman, is sent to the Springfield, Missouri, Hospital for Defective Delinquents and finally cured of his mental illness. Jacklin, good-hearted but dimwitted, serves his time at Atlanta and returns to his wife and child. Leader Madigan, hardened and incorrigible, is transferred to Alcatraz. And Kitty, after a term at the Alderton, West Virginia, Woman's Reformatory and training as a beautician, is released on parole to wind up the story by marrying Joe and helping him prove his honest intentions by preventing a safe robbery.

Most of the players have had long experience in program melodramas and under expert guidance contribute restrained, realistic performances. Tom Neal in particular makes the most of this first chance at a main role and is a vigorous, convincing Joe Cameron. Bernard Nedell, here a strongly etched and effective gang leader Madigan, is comparatively unknown in the United States, but has long played on both stage and screen in England. The methods of the various institutions are presented in detail, showing the intelligent and individualized treatment now accorded Federal prisoners. The entire picture has an objective, straightforward manner which creates a refreshing impression of sincerity and factual realism.

COWBOY QUARTERBACK:

Produced by First National, distributed by Warner Brothers

Director: Noel Smith
Screenplay: Fred Niblo, Jr.
Play: Ring Lardner, George M. Cohan
Photography: Ted McCord
Art Director: Charles Novi
Music: Howard Jackson
Editor: Doug Gould

Harry Lynn	Bert Wheeler
Maizie Williams	Marie Wilson
Evelyn Corey	Gloria Dickson
Handsome Sam	DeWolf Hopper
Rusty Walker	William Demarest
Steve Adams	Eddie Foy, Jr.
Col. Moftett	William Gould
Hap Farrell	Charles Wilson
Mr. Slater	Fredric Tozere
Mr. Gray	John Harron
Mr. Walters	John Ridgely
Pilot	Eddie Acuff

Wild football farce in which a Montana cowboy signs as a pro player on condition his girl go along, and runs into romance and gamblers. (Adults & Young People)

(Running time, 56 minutes)

This is a familiar tale, usually told in baseball terms, but dressed up this time in football regalia and played as an outright burlesque, not on college sports heroics, but on the professional game in which exploits are performed on an open cash basis. Rusty Walker, scout for the Chicago Packers pro team, tries to sign the Montana open-field marvel, cowboy Harry Lynn, and finds he can get Harry only if girlfriend Maizie also goes to Chicago. This Maizie is a female Svengali who mistress-minds her Harry's actions and makes herself a nuisance to the team. Rusty tries various strategems to get rid of her—and when he succeeds, discovers that Harry has lost his zip and zeal. The problem is now to keep Harry happy and Rusty gets his own girlfriend to attempt the job. Then Harry becomes involved with gamblers who want him to throw the championship game — and Maizie is needed to wangle the right finish.

Bert Wheeler returns to the screen as quarterback Harry and tries hard for laughs in a role scarcely cut to his dimensions. Marie Wilson takes over the film and any acting honors as dizzy blonde

Bernard Nedell Rita Johnson

"THEY ALL COME OUT"

Maizie, injecting personality and amusement into the picture. William Demarest keeps pace with her much of the way as the fast-talking Rusty and Gloria Dickson fills in as girlfriend Evelyn. There are sequences of broad and exaggerated burlesque and occasional lagging stretches in between. It's a very lightweight program addition.

HOTEL FOR WOMEN:

Produced by Darryl F. Zanuck for
20th Century-Fox

Director: Gregory Ratoff
Screenplay: Kathryn Scola, Darrell Ware
Story: Elsa Maxwell, Kathryn Scola
Photography: Peverell Marley
Art Directors: Richard Day, Joseph C. Wright
Music Direction: David Buttolph
Editor: Louis Loeffler

Eileen Connelly	Ann Sothern
Marcia Bromley	Linda Darnell
Jeff Buchanan	James Ellison
Nancy Prescott	Jean Rogers
Barbara Hunter	Lynn Bari
Joan Mitchell	June Gale
Emeline Thomas	Joyce Compton
Elsa Maxwell	Herself
John Craig	John Halliday
Melinda Craig	Katharine Aldridge
Stephen Gates	Alan Dinehart
McNeil	Sidney Blackmer
Vocalist	Mary Healy
Receptionist	Amanda Duff
Ben Ritchie	Chick Chandler
Fernando Manfredi	Gregory Gaye
Albert	Charles Wilson
Butch	Herbert Ashley
Galdos	Ivan Lebedeff
Miss Collins	Helen Ericson
Miss Wilson	Dorothy Dearing

Light, witty, sophisticated amusement; the familiar plot about the upstate girl who becomes the rage of the big city but returns to her hometown boyfriend, dressed up for novelty and glamor with Elsa Maxwell, her remarks and party technique, an eye-filling array of feminine beauty and a lavish, handsome production. (Adults & Young People)

(Running time, 82 minutes)

Some of the girls living at the Sherington Hotel for women are sleek and sophisticated. Some are young, eager and ambitious. Others, equally young, are merely avid for fun and frivolity. All of them are anxious to attract the men through whom they hope to realize their hearts' desires — a rich husband, professional advancement, thrilling romance, or simply a good time at someone else's expense. And all of them flock for advice to Elsa Maxwell, who sojurns at the Sherington occasionally as other people retire to sanitoriums — for rest and relaxation.

When Marcia Bromley registers, she has left her family in Syracuse to follow her sweetheart, Jeff Buchanan, and share his troubles as a struggling architect. But Jeff is now paying attention to his boss' beautiful daughter. Marcia breaks her engagement and is ready to return to Syracuse. But blonde Eileen Connelly takes her in tow, introduces her to the gayer spots and presents her to the head of an advertising agency, through whom she lands the most coveted modelling job in the city. She is soon being escorted to expensive places by wealthy admirers and it is Jeff's turn to be jealous, especially when his boss, suave John Craig, begins to pursue Marcia. It is a gunshot climax in Craig's apartment which at last brings a reconciliation and though Marcia's career is blighted by the publicity, her interrupted romance is again running smoothly.

The brittle and completely modern script derives considerable of its sparkle from the snappy dialogue of Elsa Maxwell, who collaborated on the original story. The streamlined production owes much to beautiful photography and the skilled showmanship of Gregory Ratoff's direction. John Halliday as Craig does his usual expert job of making a worldly and unscrupulous character likeable and James Ellison as the vacillating hero is pleasantly convincing. For the distaff side, it can be safely stated that seldom has so much of feminine pulchritude been assembled on one set, all of it equal to the not-too-strenuous acting demands. Miss Maxwell quite firmly plays Miss Maxwell, giving wittily wise advice to the girls and staging one of her famous cocktail parties. Linda Darnell, screen newcomer, is a charmingly youthful and fresh personality as heroine Marcia. Ann Sothern adds zest to the proceedings as the flippant, wise-cracking Eileen. There is a lavish display of up-to-the-minute fashions and the entire film is lavishly mounted. It's breezy, ephemeral amusement.

Elsa Maxwell

A WOMAN IS THE JUDGE:

Produced and distributed by Columbia

Director: Nick Grinde
Screenplay: Karl Brown
Photography: Benjamin Kline
Music Director: M. W. Stoloff
Editor: Byron Robinson

Mary Cabot	Frieda Inescort
Steven Graham	Otto Kruger
Justine West	Rochelle Hudson
Gertie	Mayo Methot
Robert Langley	Gordon Oliver
Tim Ryan	Arthur Loft
Harper	Walter Fenner
Ramsey	John Dilson
Wolf	Bentley Hewlett
Mrs. Butler	Beryl Mercer

Implausible but well played courtroom melodrama in which a woman judge discovers that the girl being tried for murder in her court is her own daughter and resigns to take the defense and win an acquittal. (Adults)

(Running time, 60 minutes)

Judge Mary Cabot, known for her honesty and courage, celebrates each year a birthday party in memory of her daughter. Years ago she had discovered that her husband was a criminal and had left him with their baby to establish a new life for herself. When she returned for the child, both father and daughter had disappeared. Racketeer Tim Ryan is now on trial before Judge Mary and he has evidence that one of his employees, Justine, is Mary's missing daughter. But Justine, who is proud of her mother's record, refuses to blackmail Mary into declaring a mistrial and in a struggle with Ryan kills him in self-defense. Brought before Judge Mary on a murder charge, she refuses to defend herself — but her roommate tells Mary the truth and Mary resigns from the bench. Her legal skill and final dramatic appeal win Justine's acquittal and there is all-around happiness for the next birthday party.

Implausible in development and spotted with trite dialogue, **A Woman is the Judge** is endowed with fair credibility by the fine performance of Frieda Inescort. She has able aid from Otto Kruger, smoothly dependable as the district attorney who has long wanted to marry her; Rochelle Hudson as her long-lost daughter and Mayo Methot as the daughter's roommate. In sum, it's an average, synthetic melodrama, produced with standard studio competence.

SAN DIEGO PUBLIC

OUR LEADING CITIZEN:

Produced by George Arthur for Paramount

Director: Al Santell
Screenplay: John C. Moffit
Story: Irvin S. Cobb
Art Directors: Hans Dreier, Roland Anderson
Photography: Victor Milner
Editor: Hugh Bennett

Lem Schofield	Bob Burns
Judith Schofield	Susan Hayward
Clay Clayton	Joseph Allen, Jr.
Aunt Tillie Clark	Elizabeth Patterson
J. T. Tapley	Gene Lockhart
Shep Muir	Charles Bickford
Mr. Stoney	Otto Hoffman
Jim Hanna	Clarence Kolb
Jerry Peters	Paul Guilfoyle
Tonia	Fay Helm
Mrs. Barker	Kathleen Lockhart
Druscilla	Hattie Noel
Miss Swan	Kathryn Sheldon
Frank	Monte Blue
Chief of Police	Jim Kelso

An unusual and sometimes forceful topical melodrama presenting Bob Burns as a philosophical smalltown lawyer who becomes the peacemaker in an industrial struggle between a grasping factory executive, hired strike-breakers, and the employees. (Adults & Young People)

(Running time, 97 minutes)

Our Leading Citizen bravely attacks the topical problem of an industrial strike and does so with an obvious attempt to be fair by assailing extremists on both sides — the hard-boiled businessman who tries to get greater profits from an already profitable business by cutting wages, and the radical labor agitator who advocates violence. The scrupulousness with which it seeks impartiality detracts from the film's spontaneity and dramatic effect and the determination to bring in as many aspects of the struggle as possible makes the story loose and meandering. But it remains an unusual and interesting picture, an unexpected excursion beyond the boundaries of the established screen material.

Lem Schofield, small town lawyer who strives to live up to the ideals of Lincoln, and his daughter, Judith, welcome home and into the firm young Clay Clinton, son of Lem's former partner. Clay persuades Lem to join him as counsel for J. T. Tapley, local industrialist. But when Tapley, despite the fact that business has been good, insists upon putting through a ten percent wage cut, Lem resigns. The workers strike in protest and Tapley calls in a group of strike-breaking thugs led by Shep Muir. Labor leader Jim Hanna tries to effect a peaceful settlement. But radical Jerry Peters arrives to stir up further trouble and finally to instigate dynamiting of the plant. The citizens are aroused and Tapley finally rescinds the order — using the opportunity, however, to stage a political rally and propose young Clay for the senatorial nomination. Then lawyer Lem goes into action, forces Tapley to restore money made on some sharp deals, gets the agitator run out of town and strike-breaker Muir jailed. Meanwhile Clay has seen the error of his and Tapley's ways and Lem has agreed to nominate him at the convention. But when Lem fails to arrive on time, Clay nominates him instead. Alone in his office, Lem prays for guidance in the new work before him.

Bob Burns "OUR LEADING CITIZEN"

Bob Burns plays lawyer Lem as a straight and serious characterization and overcomes the theatrical melodramatics of portions of the script to endow the film with breadth and sincerity. Susan Hayward is an attractive daughter, newcomer Joseph Allen an adequate partner Clay, Charles Bickford a properly villainous strike-breaker and Paul Guilfoyle a sinister and communistic agitator Peters. There are brief moments of humor, but the general tone is serious, often sombre. There are frequent speeches of patriotic preachment, sufficiently separated not to slow down the action too much. The physical production is of standard competence.

SHE MARRIED A COP:

Produced by Sol C. Siegel for Republic

Director: Sidney Salkow
Screenplay: Olive Cooper
Photography: Ernest Miller
Art Director: John Victor Mackay
Editor: Ernest Nims

Jimmy	Phil Regan
Linda	Jean Parker
Bob	Jerome Cowan
Mabel	Dorothea Kent
Sidney	Benny Baker
Bekins	Barnett Parker
Joe	Horace MacMahon
Pa Duffy	Oscar O'Shea
Ma Duffy	Mary Gordon
Minnie	Muriel Campbell
Trudy	Peggy Ryan
Pete	Richard Keene

Light and modestly amusing musical comedy about singing policeman who marries a feminine movie producer and almost wrecks his romance when he discovers she has tricked him into being the voice of the pig hero of an animated cartoon. (Adults & Young People)

(Running time, 65 minutes)

Linda Fay and Bob Ross, both of Mammoth Studio, are co-producers of a new cartoon strip and are seeking a voice for their new character, Paddy the Pig. When they try auditions in Linda's apartment, the neighbors complain and officers James Duffy and Joe Nash arrive to restore peace and quiet. Linda and Bob soothe the law by buying tickets to the Policeman's Ball — and while there discover that singing policeman James has the very voice they want for Paddy. Linda's charms and the prospect of a movie career persuade officer Jimmy to sign a contract. He thinks he is going to play the lead in a musical romance and very seriously goes through the fake rehearsals which are held just to record his voice. It isn't long, of course, before he and Linda are in love and on the night of the "preview," before she has a chance to explain about Paddy the Pig, he rushes her into marriage. His family and fellow officers are assembled in pride to see their James a movie star — and when Paddy appears, the anger of ex-officer Jimmy is thorough and understandable. He deserts his wife and rejoins the force and his interrupted romance has several more reels to run and several more rocks to surmount before it achieves a reconciliation and happy ending.

Phil Regan walks mildly through the role of Jimmy, showing to best advantage in the musical sequences as he offers "My Wild Irish Rose" and three new songs, "I Can't Imagine," "Here's to Love" and "I'll Remember." Jean Parker is a pleasant though not impressive producer Linda. Dialogue and situations keep laughs coming regularly. The novel story and use of cartoon sequences add amusement and the physical production is good. It's amiable passing entertainment.

THEY SHALL HAVE MUSIC:

Produced by Robert Riskin for Samuel Goldwyn, distributed by United Artists

Director: Archie Mayo
Screenplay: Irmgard Von Cube, John Howard Lawson
Music Director: Alfred Newman
Photography: Gregg Toland
Editor: Sherman Todd

Jascha Heifetz	Jascha Heifetz
Ann Lawson	Andrea Leeds
Peter	Joel McCrea
Frankie	Gene Reynolds
Professor Lawson	Walter Brennan
Flower	Porter Hall
Limey	Terry Kilburn
Rocks	Walter Tetley
Fever	Chuck Stubbs
Willie	Tommy Kelly
Betty	Jacqueline Nash
Musical Director	Alfred Newman
Suzie	Mary Ruth
Davis	John St. Polis
Menken	Alexander Schonberg
Mrs. Miller	Marjorie Main
Miller	Arthur Hohl
Heifetz's Manager	Paul Harvey
'Sucker'	'Zero'

And Peter Meremblum, California Junior Symphony Orchestra

Fine and inspiring film offering a full measure of good music as played by Jascha Heifetz and the Peter Meremblum Junior Symphony, presented with careful competence and shrewd showmanship against the background of a warmly human story of the struggle to establish a music school for underprivileged children. (Adults & Young People)

(Running time, 120 minutes)

Samuel Goldwyn has done it again . . . has stepped out ahead of most of his fellow producers with a courageous production idea and has carried it through with flourish and finesse. **They Shall Have Music** — that title describes the picture's story and its purpose—is a show built about one of the world's greatest living musicians and it is so cleverly contrived and executed that it will probably both attract many new and at the same time please the vast majority of the old patrons of the movies.

Jascha Heifetz and his playing comprise the big news, of course. He is sensibly presented, not as an actor which he certainly is not, but as himself. He has a few lines of dialogue and some incidental action. But his major contribution consists of five violin solos. Instrument in hand, he loses all constraint, is a master at ease and confident, and the soaring perfection of his playing has been brilliantly recorded and interpreted by the sound-camera. Appreciation of his art is increased as the focus shifts rapidly from the man himself to his fingers, to the moving bow, to the rhythmic arm movement. Sight supplements sound as it cannot even from the front row of a concert hall.

The Peter Meremblum California Jr. Symphony accompanies him for one number and presents two more straight orchestral pieces that for performance can rank with all but the best of the great senior symphonies. Little Jacqueline Nash sings two operatic selections, Verdi's "Cara Nome" and Bellini's "Casta Diva," with remarkable assurance and pleasing voice. Mary Ruth, five-year-old pianist, is a charming little soloist for Chopin's "Minute Waltz." And a group of children offer a street-scene rendition of Mozart's "Eine Kleine Nachtmusick."

But the music, though it has been selected with shrewd judgment and totals an enjoyable concert, is by no means the film's only entertainment appeal. Mr. Goldwyn has dressed it up for popular attraction with a good story, some of his best players and a polished physical production. It tells with human realism the tale of a school started by a kindly old music teacher to give free instruction to slum children. The villains are creditors who would take back instruments and furniture because the necessary payments have not been met. Young Frankie, leader of a boys' "gang," is stirred by an accidental hearing of Heifetz to enroll in the school. He has his trouble with the police and with his former pals, but it is he who is responsible for bringing Heifetz to the school concert for the heart-warming climax that saves the institution and promises to put it on a firm foundation.

Young Gene Reynold has the chief acting burden as Frankie and carries it capably with a persuasive transformation from street ragamuffin to music student. Walter Brennan is an excellent old musician, founder of the school, and Andrea Leeds as his daughter supplies agreeable romance opposite Joel McCrea. The supporting cast is uniformly dependable. Direction and acting have a zest and dramatic flavor that back up the music with human interest entertainment, and the technical production is first rate thruout.

* * *

Played by Heifetz:

Rondo Capriccioso	Saint Saens
Hora Staccato	Dinicu-Heifetz
Estrellita	Ponce-Heifetz
Melodie	Tschaikowsky
Concerto in E Minor, last movement	Mendelssohn

Played by the Junior Symphony:

Italian Symphony	Mendelssohn
Barber of Seville, Overture	Rossini

SHOULD A GIRL MARRY:

Produced by E. B. Derr for Monogram

Director: Lambert Hillyer
Screenplay: Gayl Newbury, David Silverstein
Photography: Paul Ivano

Margaret	Anne Nagel
Dr. Robert Benson	Warren Hull
Betty Gilbert	Mayo Methot
Harry Gilbert	Weldon Heyburn
Mrs. White	Aileen Pringle
Dr. White	Lester Mathews
Mary Winters	Helen Brown
Mrs. Wilson	Sarah Padden
Mr. Wilson	Gordon Hart
Dr. Turner	Edmond Elton
Warden	Robert Elliott
Hysterical Patient	Claire Rochelle

Mediocre, stagey melodrama about a girl who was born in prison, her young doctor fiance and their troubles when a blackmailer learns the secret of her past. (Adults & Young People)

(Running time, 61 minutes)

Margaret Wilson, who has been raised by foster parents and doesn't know that she was born in prison, is about to marry young Dr. Robert Benson, when her mother dies in the institution after confiding her secret to Betty Gilbert. This Betty has good intentions, but after her release from prison, her unscrupulous husband gets the revealing clippings and de-

Jascha Heifetz Paul Harvey Gene Reynolds

"THEY SHALL HAVE MUSIC"

SAN DIEGO PUBLIC LIBRARY

cides to try blackmail. Margaret's foster parents are too poor for his purposes, so he goes to Dr. Robert, who promptly throws him out of his office. The villain next tries Dr. White, Dr. Robert's rival for an important medical nomination. There is much melodramatic maneuvering, in particular over the blackmailer's death on the operating table—but at last Dr. White himself is wounded and only Dr. Robert can save him. The saving smooths everthing out and Dr. Robert and Margaret can be safely married and her secret forever hidden.

With stilted dialogue and stagey situations, the film lumbers along, getting better as it proceeds until, by the last few reels, it has acquired fair interest. Warren Hull as Dr. Robert is the most successful in overcoming the script handicaps and his forthright performance is the chief asset. Mayo Methot is a help as the mother's prison friend Betty and Anne Nagel strikes pretty poses as the girl who grew up in ignorance of the circumstances of her birth. It's a minor program filler.

INDIANAPOLIS SPEEDWAY:

Produced and distributed by
Warner Brothers

Director: Lloyd Bacon
Screenplay: Sig Herzig, Wally Klein
Story: Howard Hawks
Photography: Sid Hickox
Art Director: Esdras Hartley
Music: Adolph Deutsch
Editor: William Holmes

Joe Greer	Pat O'Brien
Frankie Merrick	Ann Sheridan
Eddie Greer	John Payne
Lee Mason	Gale Page
"Spud" Connors	Frank McHugh
Martha Connors	Grace Stafford
Mr. Greer	Granville Bates
Ted	John Ridgely
Dick Wilbur	Regis Toomey
"Red"	John Harron
Duncan Martin	William Davidson
Tom Dugan	Ed McWade
Fred Haskill	Irving Bacon
Haskill's Son	Tommy Bupp
Edward Hart	Robert Middlemass
Mayor	Charles Halton

Standardized auto racing melodrama with plenty of speed and crash thrills; the story of two brothers who quarrel over ambitions, girl friends and track victories. (Adults & Young People)

(Running time, 82 minutes)

This is a revised version of **The Crowd Roars,** one of James Cagney's early films back in 1932, and it is also a remake of almost every speedway film ever produced. If scenarists Herzig and Klein have missed any of the familiar cliches of the auto-racing thrillers, the omission must be accidental, not deliberate. **Indianapolis Speedway** is aimed at excitement, not novelty, and it hits its mark with accuracy. Whenever it might bog down in mere romantic or bickering boredom, another race with another thrill or two or three picks up the entertainment pace. There are no less than eight assorted crashes with several fist fights added for good measure.

Racing driver Joe Greer, who has won fame and fortune on the track, wants young brother Eddie to continue in college. But Eddie has already caught racing fever and wants to follow in his big brother's tire-tracks. Joe at last accepts the inevitable and reluctantly decides to train Eddie himself. For a time they cover the dirt tracks amicably enough. Then Eddie falls for Frankie Merrick, friend of Joe's girlfriend and in Joe's opinion a bad influence on his brother. The consequent quarrel leads to rivalry in a race and when Joe tries to teach Eddie a lesson by pocketing him on the track, his best friend, Spud Connors, is killed. Joe loses his nerve and travels the downward path, while Eddie goes on to fame. But in the big race for the finale, Eddie is injured and Joe takes over to drive to victory and a happy reunion.

Pat O'Brien takes charge of the picture as driver Joe with another of his steady, sincere performances. Ann Sheridan follows him in the billing as feminine Frankie and, despite obvious attempts to increase her "oomph" rating with scanty costumes, remains mildly unimpressive. John Payne is an adequate, agreeably youthful brother Eddie. Gale Page supplies the more quiet but also more convincing love interest as Joe's girlfriend, who has faithfully followed him from race to race but is almost through waiting for a wedding ring. Frank McHugh plays for laughs the same role he had in 1932, that of Spud Connors. All the characters are convenient types as in the picture itself, done with familiar competence for maximum action excitement.

CAREER:

Produced by Bob Sisk for RKO Radio

Director: Leigh Jason
Screenplay: Dalton Trumble
Novel: Phil Stong
Photography: Frank Rodman
Music Director: Russell Bennett
Editor: Arthur E. Roberts

Sylvia Bartholomew	Anne Shirley
Stephen Cruthers	Edward Ellis
Clem Bartholomew	Samuel S. Hinds
Amy Cruthers	Janet Beecher
Mudcat	Leon Errol
Merta	Alice Eden
Ray Cruthers	John Archer
Deacon	Raymond Hatton
Mel Bartholomew	Maurice Murphy
Ben Burnett	Harrison Greene
Rex Chaney	Charles Drake
Jim Bronson	Hobart Cavanaugh

Interesting, realistic film of small town life, the story of two contrasting men, the honest storekeeper and the town banker, and their families, simply and honestly told. (Adults & Young People)

(Running time, 79 minutes)

Long publicity over Jesse L. Lasky's "Gateway to Hollywood" radio program and a ceremonial premiere at Des Moines have concentrated attention on **Career** as featuring the two winners of the Lasky "quest for talent". The report can be made that John Archer, who has the romantic lead, is a good-looking, nice young man with definite screen personality and future possibilities and that Alice Eden, who has the second feminine role, makes a more negative impression. Charles Drake, another "talent" find, appears very briefly.

Career is reminisent of **A Man to Remember,** not merely because Edward Ellis plays the same type of stalwart small town citizen, but because it has much the same material, presented in the same sincere manner. It lacks the technical excellence, the directorial flair and dramatic bite of that minor screen masterpiece. But it is nonetheless an admirable picture, above the usual run of modest-budgeted features.

Years ago banker Bartholomew and storekeeper Cruthers were in love with the same girl. She married Bartholomew and later died, leaving him with a daughter, Sylvia, and a son, Mel. Meantime Cruthers has been married and his son Ray is now a medical student in love with Sylvia. The weak-willed Mel, who has taken to drink, is in love with Merta, the town drunk's daughter, and under her influence is trying to straighten himself out. Then Cruthers, who fears sharp doings at the bank, withdraws his funds and the bank is on the verge of failure. For a time the townspeople misunderstand, but at last Cruthers works out an arrangement which can save the bank and himself takes charge. The difficulty between her father and Cruthers and disagreement with Ray over his career prove too much for Sylvia and she marries the son of a local rich man. Heart-broken, Ray turns for comfort to his father, who in his own youth faced the same situation. And the film fades on a genuinely moving and restrained family scene.

Veteran Edward Ellis as the storekeeper and Samuel S. Hinds as the banker keep the story constantly in clear focus and quietly and sincerely real in tone. Anne Shirley has the major romantic assignment as Sylvia and plays it with gentle understanding. Leon Errol and Raymond Hatton as drunks of the prohibition days add comedy to the persuasive town background of the supporting cast. In terms of highly-spiced drama, **Career** gets nowhere at all. But its strength is in that very fact. Always it seems true and possible, a typical small town situation resolved as it probably would be in real life.

WESTERN CARAVANS:

Produced and distributed by Columbia

Director: Sam Nelson
Screenplay: Bennet R. Cohen
Photography: Benjamin Kline
Music & Lyrics: Bob Nolan,
Tim Spencer
Editor: William Lyon

Carson	Charles Starrett
Joyce	Iris Meredith
Mort	Dick Curtis
Thompson	Russell Simpson
Jed	Hal Taliaferro
Hank	Hank Bell
Bob	Bob Nolan
Matt	Sammy McKim
Tex	Ed Cobb
Tip	Ethan Laidlaw

And Sons of the Pioneers

Routine western in which cattlemen and settlers battle each other until they unite against the rustlers. (Adults & Young People)

(Running time, 56 minutes)

The Powder River valley, being used as range land by ranchers, is suddenly opened to homesteading by the government. The ranchers threaten to defy the law and prevent the settlers from taking up claims. Mart Kohler and his rascally rustlers see a swell chance to play one group against another and run off the cattle when the fighting starts. In between is sheriff Jim Carson who is striving to preserve peace in the valley. The rustlers' scheme works beautifully, right up to the beginning of a pitched battle between the ranchers and the **Western Caravan.** But the news arrives that the rustlers are at their villainy and the ranchers, realizing that sheriff Jim was right all along, join with the settlers to eliminate the rustlers and restore law and order.

Charles Starret as sheriff Jim for the action lead, Iris Meredith as the leading rancher's daughter for the romance, Dick Curtis as rustler chieftain Kohler for the villainy and the Sons of the Pioneers for several musical interludes, all run through their familiar paces in standard style. There is more talk than usual and less action until the finish battle; otherwise it's staple western fare.

I STOLE A MILLION:

Produced by Burt Kelly for Universal

Director: Frank Tuttle
Screenplay: Nathanael West
Story: Lester Cole
Photography: Milton Krasner
Art Director: Jack Otterson
Editor: Edward Curtis

Joe Lourik	George Raft
Laura Benson	Claire Trevor
Paul Carver	Dick Foran
Nick	Henry Armetta
Patton	Victor Jory
Double-Hat	George Chandler
Simpson	Irving Bacon
Verne	Tom Fadden
Peterson	Robert Elliott
Billings	Joe Sawyer

Interesting and exciting melodrama about a taxi-driver who is made a criminal by unfortunate circumstances, tries to go straight when he falls in love and marries, is driven by desperation into bigtime crime and at last chooses the only way out. (Adults & Young People)

(Running time, 78 minutes)

I Stole a Million is the case history of a criminal, familiar enough in basic outline but given new interest by logical, straightforward development, fresh and vigorous situations, effective performances and first-rate physical production.

Taxi-driver Joe Lourik is an aggressive, independent individual whose first brush with the law comes when he is innocently suspected of "stealing" his own money. He escapes and, embittered and in need of money, becomes involved in a bank hold-up. While in hiding, he meets Laura Benson and decides to try to go straight. He buys a small town garage and settles down to a year of honest and relatively happy existence with Laura. But both gangster vengeance and persistent police are constant menaces. Thinking only of the safety and happiness of Laura and their baby, he raids a postoffice to get money for them and for his own getaway. When Laura is jailed for shielding a criminal, his conversion to crime is complete. He embarks on a series of sensational robberies to get enough plunder to make Laura and the child financially secure. But this too proves futile and at last, after Laura convinces him he should give himself up, he deliberately provokes the police bullets that mean his death.

Claire Trevor George Raft
"I STOLE A MILLION"

George Raft accepts the challenge of this Joe Lourik role with one of his best performances, direct and thorough, deepening in bitterness and desperation. Claire Trevor matches him with a sincere portrayal of Laura, especially able in the latter portion when she is striving to persuade him to surrender. There is little contrasting humor and the story is necessarily grim. But it is presented in realistically human terms and the romantic interludes are neatly interwoven to prevent persistent sombreness. The treatment wisely avoids both excessive toughness and maudlin sympathy for the unfortunate Joe, is confined to straightforward narration. It's an honest, above-average crime film.

EACH DAWN I DIE:

Produced and distributed by
Warner Brothers

Director: William Keighley
Screenplay: Norman Reilly Raine, Warren Duff
Novel: Jerome Odlum
Photography: Arthur Edeson
Art Director: Max Parker
Music Director: Leo F. Forbstein
Editor: Thomas Richards

Frank Ross	James Cagney
Hood Stacey	George Raft
Joyce	Jane Bryan
John Armstrong	George Bancroft
Fargo Red	Maxie Rosenbloom
Mueller	Stanley Ridges
Carlisle	Alan Baxter
Grayce	Victor Jory
Pete Kassock	John Wray
Dale	Edward Pawley
Lang	Willard Robertson
Mrs. Ross	Emma Dunn
Garsky	Paul Hurst
Lassiter	Louis Jean Heydt
Limpy Julien	Joe Downing
Hanley	Thurston Hall
Bill Mason	William Davidson
Stacey's Attorney	Clay Clement
Judge	Charles Trowbridge
Temple	Harry Cording

Grim and powerful prison melodrama, expertly played and produced; the story of the strange but strong friendship between a reporter framed on a manslaughter charge and a bigtime gangster serving a life sentence who finally brings about his friend's exoneration. (Adults)

(Running time, 92 minutes)

This is George Raft's first film under his Warner contract and the combination of company, picture and player has the ring of rightness. It would be difficult to find another recruit who could meet James Cagney on equal tough-guy terms and who could slip as easily and at the same time as emphatically into a top spot in one of those Warner specialties, prison thrillers which have just enough crusading spirit for a social excuse and more than enough punch-packed action for the thrill fans. **Each Dawn I Die** is a grim, sometimes gruesome and almost always gripping prison picture. Its story is a compound of familiar elements from the long Warner series and that story is told with speed and precision and frequently striking production effects.

Reporter Frank Ross has carried his crusading zeal so far — he is linking the district attorney with a construction company scandal — that the city's criminal overlords decide to put him out of the way. Two innocent people are killed in a frame-up, Ross is arrested on a drunken driving charge, convicted of manslaughter and sent to prison for twenty years. At the same time Hood Stacey, criminal repeater and bigtime gangster, returns on a life sentence. Ross is a rebellious prisoner and the brutality of the guards turns him into one of the toughest inmates. He saves Stacey's life and a strange friendship develops between the two. When the parole board — the district attorney is a member — rejects his appeal, Ross agrees to help Stacey escape if Stacey will force a confession from the man who staged the frame-up. The daring break succeeds and Stacey gets away. But the only way he can redeem his promise is to give himself up and come back to the prison. There he engineers another and sensational break and during the big battle with guards and militia, though mortally wounded, obtains the confession that frees Ross.

That's a wild and, especially during the frame-up sequence, implausible yarn. But it is made persuasive and surprisingly convincing by the superb playing of James Cagney and George Raft. Mr. Cagney's reporter Ross is a shrewd and restrained characterization, vital and three-dimensional, rising to indelible drama in such scenes as his release from solitary and his plea before the parole board. George Raft's big-shot Stacey is the epitome of the movie gangster chieftain, fiery and filled with sinister power, reminiscent of his performance in **Scarface.** Jane Bryan fills in nicely for the minor romantic moments as the reporter's faithful girlfriend. George Bancroft labors loyally with the difficult role of the warden who is himself a sympathetic character but boss of a group of brutal guards. John Wray as the meanest of them is an excellent menace. The direction achieves remarkable suspense and cumulative terror and the action scenes are magnificently handled.

In retrospect **Each Dawn I Die** simmers down to high-powered but implausible and very fictional theatrics. But while Cagney and Raft are dominating the screen, suspense and excitement leave little time for mere critical analysis.

FROM BAD TO BETTER

(Screen adaptations as viewed by John Cleveland)

This is going to be another of Cleveland's Carping Columns. I drink concoctions containing three parts lemon in the summer, and my opinions join my saliva in a state of hyper-acidity. The fact that the movies undergo a similar seasonal lag does little to improve my disposition.

ON BORROWED TIME

MGM asks us to wander the ways of whimsy and thus escape the heat. **On Borrowed Time** seemed to me (in direct contradiction to the review published earlier in these pages) to miss the mood of Paul Osborn's play and Lawrence Watkin's novel. It misses even though it keeps the play practically intact.

I think we can blame Sir Cedric Hardwicke for the adaptations failure. Hardwicke is one of the great contemporary actors and I find it hard to believe that he should be responsible for the failure of anything. But his portrayal of Mr. Brink leaves, as the critics say, much to be desired.

Mr. Brink is a character conceived by Mr. Watkins to symbolize death. Watkins envisions death as a pleasant, highly necessary end, and his Mr. Brink is an austere man, intelligent, polite, cynical and understanding. Frank Conroy played the role in the stage version, and played it with a twinkle. In that twinkle lay the play's success. When Miss Nelly went away with Mr. Brink, she went willingly because a decent sort of man was asking her to come. When Gramps rebelled at Mr. Brink's invitation, he did so apologetically, and he realized that Mr. Brink was being a good fellow about the whole thing.

Sir Cedric destroys this feeling. His Mr. Brink is ominous and determined. He has little patience with Gramps' aims and desires. When he thwarts them (as he did in the play) by tempting young Pud to disaster, he seems cruel and villainous. You can not watch Sir Cedric walking coldly through the picture without thinking that death is a good thing from which to run like hell.

This change has occurred without the alteration of any of Mr. Brink's lines or business, and it must necessarily, therefore, be credited to Sir Cedric. The picture has a grim quality which is not in keeping with any whimsy I have ever encountered.

Lionel Barrymore didn't add much to the proceedings by playing Gramps in his own (fortunately) inimitable style. Dudley Digges performed the role on Broadway after Richard Bennett was dropped from the cast for shaking his fist at New Haven. Digges was allowed to swear more freely than anyone can on a soundtrack, which may account for some of the color he gave the part. Little Bobs Watson is good as Pud, but he never seems as young and sensational as Peter Holden did.

Or maybe it's just because I prefer flesh and blood.

MAN IN THE IRON MASK

The Man in the Iron Mask, '39 is an Edward Small production, released by UnitedArtists, and designed to set blood afire and hearts a-pounding. Douglas Fairbanks jumped the French banisters and pierced the cowardly doublets in this one long ago, but this is a politer, more politics-minded version. Alexandre Dumas' story of the bad Louis and the good Philippe is re-told here in full, but the emphasis has been twisted around with rather bizarre effect.

Philippe, Dumas tells us, is clapped into jail by his worthless brother, Louis (I am the State) XIV. To add to his discomfort, Louis orders that an iron mask be clamped over his head. The Three Musketeers, not played by the Ritz Brothers, free Philippe, and hoist Louis by his own petard. Louis complains bitterly of the discomfort occasioned by the growth of whiskers within the mask, and even fears that he will be strangled by them.

The Poe-esque problem of the Growing Beard plays a dominant part in the movie. Louis thinks of the possibility soon after he designs the mask, and laughs happily at the thought. Philippe asks Louis how long it takes for his beard to grow, and then fastens the mask on him. All this barber-shop palaver obscured the rest of the action for me, and I find it difficult to remember anything else happening at all. Some careful research on Fifth Ave. informed me that Dumas had thought of the possibility of stranguiation in this manner, but hadn't bothered to make much of it. The adaptors must be gruesome fellows, and to give them their due, they have made the picture morbidly unforgettable.

Louis Hayward plays the double role with a style that has too long graced inferior Class B pictures. He is one of Hollywood's better young actors and it is nice to see him in such prosperous surroundings. Hayward underplays his roles, which is a nice change from the ham that goes with China and Bank nights in most of our theatres. In the one scene in which his beard is visible (that beard, growing, growing in my dreams) he bears an astonishing resemblance to Fredric March.

Warren William tries to act like John Barrymore as well as look like him, and a scene in which he counterfeits a servant would be hokey enough to please even the great Jack. The other three musketeers, Porthos, Athos, and Aramis, are respectively fat, fat, and thin, and all are non-descript. A lot of footage is wasted while Joan Bennett tries to thrust out her non-existant chin. Joan wears a black wig again and looks enough like Hedy LaMarr to verify my opinion that she is second-rate.

The Man with the Iron Mask, then, is a perfectly routine adaptation of a romance, elegantly produced. The scenes of swordplay are exciting and well done, but there are not enough of them. The love scenes are a colossal waste of time.

ROUND THREE

Nigel Dennis, who writes about Foreign Films for this paper, and I are carrying on a private war. We have modelled our conflict after that now being waged in the upper reaches of Mongolia. We have not declared war, and not many people have heard anything definite about the shooting.

I am perfectly willing to admit one plane was shot down in our last engagement. Mr. Dennis pointed out that I credited MGM with a movie produced by Gilbert and Sullivan Productions and released by Universal. Touché. I have no particular excuse for this error beyond the fact that it has been very hot in New York, and that doesn't hold much water since the theatre was air-conditioned. A notarized statement stating that I actually attend the movies I discuss will be sent to Mr. Dennis and our readers on request. Please enclose the marquee torn from your neighborhood theatre.

The question of who shall attack what movie still remains unsettled. When Robert Taylor goes to England to make a picture with an American director, an American production unit, under MGM auspices, that picture is, as far as I am concerned, an American film. Mr. Dennis can review it **too,** but let him do it in cockney. I am not afraid of ever suffering from lack of material, because the Alfred Hitchcocks of this world eventually find their way to Hollywood.

INTERNATIONAL FILM FESTIVAL

The Fifth Avenue Playhouse is showing a flock of excellent foreign films which I wouldn't touch with a ten-foot pole, with Mr. Dennis watching me.

Late in August, however, the Playhouse will revive two of the best adaptations Hollywood has ever produced. On Aug. 21st and 22nd **Night Must Fall** will be shown. This is an adaptation of the Evelyn Williams play which introduced Robert Montgomery as a serious actor. The adaptation was made by John Van Druten and is flawless, a movie written in movie terms without loss of the play's values.

On Aug. 25th and 26th the Playhouse will feature **The Good Earth,** an adaptation of Pear Buck's prize novel. This contains magnificent performances by Paul Muni, Luise Rainer and a swarm of locusts.

CLASS B

A movie titled **The Magnificent Fraud** is going the rounds. It is adapted from a story by a gentleman named Booth. I can find no trace of the story or the writer anywhere.

It is a picture far more fraudulent than magnificent.

Louis Hayward "The MAN in the IRON MASK" Joan Bennett

THE MAN IN THE IRON MASK:

Produced by Edward Small, distributed by United Artists

Director: James Whale
Screenplay: George Bruce
Novel: Alexander Dumas
Photography: Robert Planck
Art Director: John DuCasse Schulze
Music Director: Lud Gluskin
Editor: Grant Whytock

Philippe	Louis Hayward
Louis XIV	Louis Hayward
Maria Theresa	Joan Bennett
D'Artagnan	Warren William
Fouquet	Joseph Schildkraut
Porthos	Alan Hale
Aramis	Miles Mander
Athos	Bert Roach
Colbert	Walter Kingsford
Mlle. de la Valliere	Marian Martin
Spanish Ambassador	Montagu Love
Queen Anne	Doris Kenyon
Louis XIII	Albert T. Dekker
Commandant of Bastille	Wm. Boyle

Handsome and entertaining adventure film, freely adapted from the Dumas novel and done in romantic style; a semi-historical tale in which D'Artagnan and the three musketeers help the gallant Philippe save France by substituting for his cruel twin brother, Louis XIV. (Adults & Young People)

(Running time, 110 minutes)

Rich in costumed spectacle, well spiced with swordplay and court intrigue and played with coloful enthusiasm, **The Man in the Iron Mask** is an adventure film to satisfy all but those ardent Dumas devotees who insist there shall be no meddling with the master. This screen version has more amorous dalliance and less straight swashbuckling excitement than the original and it juggles the faiths and fates of D'Artagnan and his famous three friends in the interests of its entertainment formula. But it is nonetheless an enjoyable scren adventure, contrasting gallant courage and deep villainy and presenting court romance in the grand manner.

A dark secret at the court of Louis XIV of France is the fact that he has a twin brother who was taken away to Gascony at birth and placed in the care of D'Artagnan, Captain of the Royal Musketeers. Louis himself is a selfish, cruel monarch whose excessive taxes are ruining the country and who is skilfully dominated by his merciless minister Fouquet. Afraid that Philippe may cause trouble, Fouquet seizes an opportunity to have him, D'Artagnan and the Three Musketeers arrested. Then Louis, who is having amorous difficulties with his mistress, Mlle. de la Valliere, and his fiancee, Maria Theresa of Spain, conceives the neat plan of having Philippe double for him with Maria while he amuses himself with la Valliere. Philippe, of course, promptly falls in love and Maria, who does not know of the deception, is alternately attracted and repelled by the two men she thinks one man. When the policies of patriotic minister Colbert and the villainous Fouquet come to open clash and Louis learns that Philippe is actually his twin brother, Philippe is thrown into the Bastille with an iron mask locked over his head. Then it is that the gallant four, D'Artagnan, Athos, Porthos and Aramis, go into action, outwit the guards, free Philippe, substitute Louis for him in the Bastille and carry on to the smashing climax of the big battle which costs them their lives but eliminates Fouquet and Louis, places Philippe safely on the throne and promises peace with Spain through the marriage with Maria.

As brothers Louis and Philippe, twin heirs to the throne of France, Louis Hayward has one of the choice assignments of the year and makes of it a really splendid dual characterization, contrasting not by make-up tricks but by voice and action the selfish, arrogant and slightly foppish king with his vigorous and manly brother. Warren Williams is a dashing and colorful D'Artagnan and is adequately aided by Alan Hale, Miles Mander and Bert Roach in the Three Musketeer roles. Joan Bennett, a brunette again, is lovely to look at and posingly romantic as Maria, confused by the apparent double- personality of her royal fiance. Joseph Schildkraut is a wily and sinister Fouquet and Marian Martin appears briefly as la Valliere. Director James Whale has returned to the style of his **Count of Monte Cristo** and the film rises to its best moments in the scenes of swordplay, or daring doings in the gloomy prison and of exciting cross-country chases. Settings and costumes are lavish and atmospheric and the musical score skilfully sets the mood and emphasizes the action tempo.

UNEXPECTED FATHER:

Produced by Ken Goldsmith for Universal

Director: Charles Lamont
Screenplay: Charles Grayson, Leonard Spigelgass
Photography: George Robinson
Art Director: Jack Otterson
Editor: Ted Kent

Sandy	Baby Sandy
Boris Bebenko	Mischa Auer
Jimmy Hanley	Dennie O'Keefe
Diana	Shirley Ross
Peg	Joy Hodges
Allen Rand	Donald Briggs
Mrs. Stone	Mayo Methot
Beulah	Anne Nagel
Sally	Dorothy Arnold
Kitty	Anne Gwynne
Leo Murphy	Richard Lane
Ed Stone	Paul Guilfoyle
Mrs. Callahan	Jane Darwell
Magistrate	Spencer Charters
Nurse	Dorothy Vaughn

Pleasant and amusing human interest comedy which compiles familiar situations to feature Baby Sandy as an orphan who is taken care of with difficulty by a theatre usher, a barker and a chorus girl. (Fam.)

(Running time, 70 minutes)

Unexpected Father, obviously contrived and produced in a hurry, was designed to take advantage of — and does — the remarkable and extremely favorable public response to little Sandy Lee in the

Bing Crosby feature, **East Side of Heaven.** Its story is a composite of familiar situations which can easily be called in advance and it lacks polish in script, direction and editing. But it meets its purpose nicely, is what exhibitors definitely and audiences probably want to see: a quick follow-up providing a series of episodes of Baby Sandy gurgling, grinning, indulging in her own cute antics. This little girl, who is once again introduced as a little boy, is one of the year's most refreshing innovations and not even the irrepressible Mischa Auer is able to steal her scenes.

When usher Jimmy Hanley learns that his former dancing partner has died leaving little Sandy an orphan, he takes the baby "boy" to live with him and his barker roommate, Boris Bebenko. Since they are unable to leave Sandy alone, they take "him" with them to the theatre and their consequent inattention to their work almost costs them their jobs. Jimmy's sweetheart, Diana, helps smooth things out and joins in the care of the baby. But one night little Sandy accidentally appears in a scene and wows the audience. Immediately uncle and aunt Jones scent cash possibilities and try to get hold of the baby. The result is that Sandy is placed in an orphanage and Diana, to be able to give the baby a home, agrees to marry the theatre manager. Jimmy wins custody of Sandy — who has been on a broken-hearted hunger strike — and arrives in time to marry Diana himself.

Little Sandy, of course, is featured thruout and full advantage is taken of every gurgle and facial expression. Dennis O'Keefe is an adequate Jimmy and Shirley Ross an attractive Diana, while Mischa Auer offers occasional hilarious moments and makes the most of his rather routine comedy lines. Director Charles Lamont, who handled Shirley Temple in her Baby Burlesque days, has achieved individually effective scenes, but the pace and continuity are jumpy. It's simply and deliberately Sandy Lee's show.

Sandy Lee
"UNEXPECTED FATHER"

WYOMING OUTLAW:

Produced by William Berke for Republic

Director: George Sherman
Screenplay: Betty Burbridge,
Jack Natteford
Photography: Reggie Lanning
Music Score: William Lava
Editor: Tony Martinelli

Stony Brooke	John Wayne
Tucson Smith	Ray Corrigan
Rusty Joslin	Raymond Hatton
Will Parker	Donald Barry
Irene Parker	Adele Pearce
Balsinger	LeRoy Mason
Luke Parker	Charles Middleton
Mrs. Parker	Katherine Kenworthy
U. S. Marshal	Elmo Lincoln
Sheriff	Jack Ingram
Newt	David Sharpe
Amos	Jack Kenney
Ed Sims	Yakima Canutt

Good western thriller in which the Three Mesquiteers help break a political relief racket while a young outlaw provides considerable excitement. (Adults & Young People)

(Running time, 57 minutes)

While this is one of the regular Three Mesquiteers series, the popular trio of Stony, Tucson and Rusty do not monopolize the action, instead share importance and excitement honors with a young outlaw named Will Parker. Corrupt politicians headed by villain Balsinger, are in control of the town and are selling road jobs to the impoverished ranchers. Luke Parker is fired as road foreman when he refuses to pay tribute and his son Will, embittered that his family should be starving in the midst of plenty, becomes an outlaw. The Three Mesquiteers get on his trail when he slaughters one of their cattle, learn the truth about the situation in town and tangle with Balsinger and his men. Will tries to steal cattle from government land, is discovered and flees into the hills with the sheriff and a posse after him. Doubling back into town, he captures Balsinger and, using him as a shield, battles the aroused citizenry until both he and Balsinger are shot down.

John Wayne leads the Three Mesquiteers in vigorous style, assisted again by Ray Corrigan and by veteran Raymond Hatton in the role formerly played by Max Terhune. Donald Barry steps up to western prominence with a forthright, impressive portrayal of the young outlaw. The pace is snappy, the outdoor photography exceptionally effective and the entire production crisp and compact.

ANDY HARY GETS SPRING FEVER:

Produced and distributed by MGM

Director: W. S. Van Dyke II
Screenplay: Kay Van Riper
(Based on characters created by Aurania Rouverol)
Music Score: Edward Ward,
David Snell
Photography: Lester White
Art Director: Cedric Gibbons
Editor: Ben Lewis

Judge Hary	Lewis Stone
Andy Hardy	Mickey Rooney
Marian Hardy	Cecilia Parker
Mrs. Hardy	Fay Holden
Polly Benedict	Ann Rutherford
Aunt Milly	Sara Haden
Rose Meredith	Helen Gilbert
"Stickin' Plaster"	Terry Kilburn
Don Davis	John T. Murray
"Beezy"	George Breakston
Tommy	Charles Peck
Sidney	Sidney Miller
Mr. Benedict	Addison Richards
Mr. Higginbotham	Olaf Hytten
Bailiff	Erville Alderson
Ensign Copley	Robert Kent

Enjoyable family comedy, human and humorous, in which Andy falls in love with his high school dramatic teacher while his father almost becomes the victim of a pair of real estate swindlers. (Adults & Young People)

(Running time, 85 minutes)

This, the seventh in the Hardy family series, maintains admirably the entertainment standard of the previous six and follows their usual formula: young Andy is involved in a personal crisis against the background of a dramatic episode for the family as a whole. Spring fever is a natural explanation for Andy's crisis, his adolescent adoration of the school dramatics teacher. And spring fever is the charitable explanation for the family's dramatic episode — Judge Hardy, who just one picture ago was cheerfully turning down a $2,000,000 fortune for ethical reasons, is this time easily drawn into a fake real estate deal which ought to fool no one but the simplest sucker.

Andy's romantic trouble starts when girlfriend Polly introduces a young ensign as a house-guest and lets him monopolize her time. On the rebound Andy falls hard for the good-looking dramatics teacher, who not only offers him sympathetic attention but chooses his play for production and gives him the lead role. He travels the usual trail of puppy love to a proposal of marriage and suffers the usual adolescent anguish when he learns that his lady love is engaged to another. But the wise young teacher, with the assistance of the Judge, handles the situation with finesse and understanding and Andy returns once again to his Polly. Meanwhile the Judge has been able to pull out of the real estate swindle, in which he and his friends have been caught, with both honor and cash intact.

As long since accepted in the series, the picture belongs almost entirely to Mickey Rooney, while the others create a sincere and realistic family background. Young Mr. Rooney, always a shrewd showman, is steadily developing and is now playing with less fancy mugging and more straight skill. Lewis Stone, of course, is Judge Hardy with unwavering excellence. Cecilia Parker as sister Marian has her first fling at being a secretary and Fay Holden and Sara Haden appear briefly in the familiar roles of Mrs. Hardy and Aunt Milly. Ann Rutherford is again an attractive and refreshingly young Polly. Helen Gilbert, making her first screen appearance (she is a 'cellist in the studio orchestra and was "discovered" via the screen test), adds fresh appeal with a charming and poised and most promising performance as the dramatics teacher. Rehearsal and final staging of Andy's play—he is a real admiral and Polly is a Tahitian native maid and the dialogue talks of "star-crossed lovers" — provide hilarious comedy. And the physical production has the full benefit of the MGM polish.

THE MAGNIFICENT FRAUD:

Produced by Harlan Thompson for
Paramount

Director: Robert Florey
Screenplay: Gilbert Gabriel
Story: Charles G. Booth
Art Directors: Hans Freier, Ernst Fegte
Photography: William Mellor
Editor: James Smith

Jules LaCrois	Akim Tamiroff
Pres. Don Miguel Esteban Alvarado	Akim Tamiroff
Sam Barr	Lloyd Nolan
Aunt Jerry Genet	Mary Boland
Claire Hill	Patricia Morison
Dr. Virgo	George Zucco
Carmelita	Steffi Duna
General Gomez	Robert Warwick
Senor Mendietta	Frank Reicher
Dr. Diaz	Donald Gallaher
Castro	Ernest Verebes
Morales	Robert Middlemass
Duval	Ernest Cossart
Harrison Todd	Ralph Forbes
June	Barbara Pepper

Novel and interesting political melodrama about a French actor, fleeing a murder charge, who is made to impersonate the recently assassinated president of a Latin American republic to put through an international loan and dies after foiling the conspirators. (Adults & Young People)

Running time, 75 minutes)

By the familiar screen necessity of avoidance of offense to any one or any government, the story of **The Magnificent Fraud** is confined to some mythical country and its political intrigue is told in vague terms. It thereby loses conviction and acquires a synthetic air. But in this era of world-wide domestic and international discords, its tale of dictator doings, of governmental trickery, of political conspiracy, has definite topical interest and exploits a clever idea with dramatic relish.

While New York banker Harrison Todd, his fiancee Claire Hill and her aunt Jerry Genet are en route by plane to San Cristobal to make a $10,000,000 loan, the rumor runs about the city that President Alvarado, the country's dictator, has been assassinated. His death means that the loan will not go through and conspirators Sam Barr, former Chicago sharper and now the dictator's right-hand man, General Gomez and court politician Senor Mendietta, concoct a desperate expedient. In the city is Jules LaCrois, once famous French actor and impersonator but now a fugitive from a murder charge. They force LaCrois—detective Duval is close on his heels—to impersonate the dead dictator and carry on the negotiations with banker Todd. The hoax succeeds; not even Aunty Jerry, dictator Alvarado's one time sweetheart, seems suspicious. LaCrois is inspired by his new position to become a patriot and Sam Barr begins to acquire scruples from association with the lovely Claire. LaCrois signs the loan, for the country not the conspirators, and endorses true statesman Dr. Diaz as his successor. He himself is killed by General Gomez, but regenerated Sam Barr is saved for romance with Claire.

Akim Tamiroff leads all the way with a forceful, effective portrayal of the actor-dictator. Lloyd Nolan is a suave and arrogant Sam Barr, properly tamed by love for the lovely Claire in the form of the decorative and sometimes obviously posed Patricia Morrison. The others are neatly typed characters out of the fiction of political intrigue with Steffi Duna adding colorful moments as dancer Carmelita. The pace is somewhat slow, yet achieves tense situations and genuine suspense. Backgrounds and general atmospheric details are careful and complete, and there is considerable comedy to balance the heavy theatrics of the serious scenes.

IN OLD CALIENTE:

Produced by Joseph Kane for Republic

Director: Joseph Kane
Screenplay: Norman Houston,
Gerald Geraghty
Photography: William Nobles
Music Director: Cy Feuer
Editor: Edward Mann

Roy	Roy Rogers
Jean	Mary Hart
Gabby	George "Gabby" Hayes
Delgado	Jack La Rue
Rita	Katherine DeMille
Don Miguel Vargas	Frank Puglia
Curly Calkins	Harry Woods
Carlos	Paul Marian
Felicia	Ethel Wales
Pedro	Merrill McCormick

Dependable frontier western with Roy Rogers as a patriotic Californian who helps American settlers prove their honesty to the Spanish landowners soon after annexation of the territory. (Adults & Young People)

(Running time, 55 minutes)

It is in 1853 and migrating Americans are heading into California with hopes of peaceful settlement. Hero Roy, an American who is a trusted employee of Spanish landowner Don Jose Vargas, is in a nice position to act as advance agent for the American settlers. But a rascally renegade, the half-breed Delgado, is the majordomo of the ranch and the secret leader of a bandit gang. His men hijack $40,000 which Roy has sent on to Don Jose from a cattle sale and he himself convinces Don Jose that the Americans have done the dastardly deed. When Roy discovers that the wagon train is led by his old pal Gabby Whittaker — and Gabby's beautiful daughter Jean — he rides to their aid and the old Don thinks he is in with the thieves and orders him off the ranch. For a time Roy's efforts to prove his friends' innocence are blocked by Delgado, who makes Roy appear first as a bandit, then the murderer of Don Jose. But with the aid of the Don's romantic daughter, Roy at last pins the crimes on Delgado and proves to young Carlos Vargas and the other Spaniards that the Americans are honest settlers. Together Roy, Jean and Gabby lead the wagon train on to its destination.

With amiable tunes to sing in fine style and plenty of action to stride through vigorously, Roy Rogers is an engaging, handsome hero. George Hayes, fresh from the Hopalong Cassidy series, is a humorous entertainment asset as emigrant Gabby. Mary Hart appears briefly but brightly as daughter Jean. Jack LaRue is a standard, hiss-provoking desperado as Delgado. It's a satisfactory western with coast-line scenes adding novelty to the outdoor photography.

WATERFRONT:

Produced and distributed by
Warner Brothers

Director: Terry Morse
Screenplay: Lee Katz, Arthur Ripley
Play: Kenyon Nicholson
Photography: James Van Trees
Art Director: Charles Novi
Editor: Louis Hesse

Ann Stacey	Gloria Dickson
Jim Dolan	Dennis Morgan
Ruby Waters	Marie Wilson
Frankie Donahue	Larry Williams
Marie Cordell	Sheila Bromley
Father Dunn	Aldrich Bowker
Skids Riley	Frank Faylen
Mart Hendler	Ward Bond
Dan Dolan	Arthur Gardner
Joe Becker	George Lloyd

Tough action melodrama about a feud between two bad-tempered longshoremen, one of whom is reformed by a wife and a priest. (Adults)

(Running time, 59 minutes)

Jim Dolan, good-looking but rough and hot-tempered dock worker, is always ready for a fight and has battled his way into and out of jail and up to the presidency of a waterfront social club. Then Father Dunn converts him into peaceful ways and Ann Stacey completes the process by marrying him and making him settle down. But Mart Hendler, longshoreman bully who has frequently fought with Jim over the club's presidency, kills Jim's brother in a brawl and goes into hiding with his girl. Jim vows vengeance in his own way and starts after Mart. Ann tries to stop him by having him jailed for carrying a gun, but he escapes and heads for Mart's hiding place. The scene is set for an action climax that may ruin the happy married life of the Dolans — and the plot contrives to mete out justice to Mart without spoiling their plans to leave the waterfront and become farmers.

Dennis Morgan as the belligerent Jim Dolan has the handicap of an unsympathetic role and hurdles it only for the action sequences. Gloria Dickson is an effective faithful wife who strives desperately to save her husband from his own stubbornness and quick temper. Ward Bond is a conventional bully as Mart and Marie Wilson works hard for laughs in a minor comedy role. There's a lot of tough talk and almost continual tough action, including frequent fights, the jail escape and a fast auto chase. It's a fair chance for action fans.

MILLION DOLLAR LEGS:

Produced by W. C. Thomas for
Paramount

Director: Nick Grinde
Screenplay: Lewis Foster,
Richard English
Story: Lewis Foster
Art Directors: Hans Dreier,
W. Flannery
Photography: Harry Fischbeck
Editor: Stuart Gilmore

Carol Parker	Betty Grable
Greg Melton	John Hartley
Sticky Boone	Donald O'Connor
Russ Simpson	Jackie Coogan
Coach Baxter	Larry Crabbe
Freddie Fry	Peter Hayes
Susie Quinn	Dorothea Kent
Hunk Jordan	Richard Denning
Buck Hogan	Philip Warren
Blimp Garrett	Eddie Arnold, Jr.
Gregory Melton, Sr.	Thurston Hall

Dean Wixby	Roy Gordon
Ed Riggs	Matty Kemp
Egghead Jackson	William Tracy
Bunny	Joyce Mathews
Referee	Russ Clark

Light and lively little college comedy in which the campus cut-up, the rich man's son and a racehorse help good old Middleton win the boat race. (Adults & Young People)

(Running time, 63 minutes)

For the first time the title fails to use the word, but **Million Dollar Legs** is Paramount's 1939 addition to the series which has offered **Collegiate, College Humor, College Rhythm, College Holiday.** The pattern calls for mild co-ed romantics, lively campus antics and an athletic contest for the climax. It provides an annual opportunity for the studio's younger contract players to acquire screen experience and suggest future possibilities and it usually sums genial, unpretentious amusement.

Despite advance ballyhoo and the name of Betty Grable atop the cast, the **Million Dollar Legs** are either masculine or equine—belong either to the crew members who stroke Middleton to victory or to the racehorse whose own victory makes the crew victory possible. It all begins when ingenious Freddie Fry is high-hatted by his co-ed girl friend because he can not sport an athletic letter. He dislikes the very notion of actual physical exertion and conceives the inspiration of being coxswain of a crew. But Middleton has had no crew for some years—financier Melton, whose money keeps the school going, is opposed to all sports except basketball. By devious and diverse schemes Freddie tries to put over his plan, challenging another school to a boat race, making Melton's handsome son captain of the crew and at last persuading the student body to contribute all their cash to bet on a racing tip. The horse wins and Middleton has money for new shells and a coach. Then the day of the big race dawns—and Freddie is disqualified as coxswain. But his genius triumphs over even that obstacle and he brings in the boat by remote control for an hilarious finish.

Betty Grable and John Hartley head the billing, she as the cutest co-ed and he as the financier's son who worries whether his popularity is due to his athletic powers or his father's money, and together they make campus romance pleasantly palatable. Peter Hayes as Freddie Fry appropriates the show with a breezy, cocky, comedy performance. Larry Crabbe is the coach and Jackie Coogan appears briefly in the college background. In addition to the horse race there are two crew contests, the first a straight comedy stunt, the second the film's action climax. It's flippant in mood and fast in pace and produced with modest competence.

PERIODICAL REFERENCE GUIDE

April - May - June

A listing of recent articles of interest to students of the movies

(The titles here listed are all from general periodicals which publish only occasional pieces on the movies. Fan magazines, trade journals and other periodicals devoted exclusively to the screen are not included. The purpose is simply to provide a convenient reference to interesting and informative articles which the movie student might overlook in his regular reading.)

ADVENTURES OF A ROVING CAMERAMAN, by J. Bryan
Popular Mechanics, June
Episode of a continued account

". . AND SO I'M MOVIE MAD . . "
by G. P. Smith and K. Riley
Good Housekeeping, April
Humorous drawings showing annoyances in the movies

CLINICS IN CRIME,
by B. J. Thompson
Commonweal, April 14
"Subversive educational forces maintained under the guise of colorful and alluring entertainment."

DOUBLE MOVIES
Popular Science, June
Spectacular effects made possible by dual projection system

EFFECTIVENESS OF EDUCATIONAL MOVING PICTURES,
by A. W. Reitze
Ind. Arts and Vocational Education, April
Need of educational films for pre-vocational groups

FILMS OUT OF BOOKS,
by Maxine Block
Wilson Bulletin, April, May & June
Movies and their relation to books

FIVE LITTLE STARS, by Jean Hersholt
Woman's Home Companion, June
Making movies with the quints

GERMAN FILMS
Living Age, April
Movies in Germany today

GLAMOUR GIRLS: A FILM CAVALCADE, by Frank S. Nugent
New York Times, Magazine Section, June 25
Changing styles in screen heroines

HOLLYWOOD WAVES THE FLAG,
by F. S. Nugent
Nation, April 8
Hollywood has discovered that America has discovered democracy

HUMAN SIDE OF HOLLYWOOD: HE-MEN, by E. T. Peterson
Better Homes and Gardens, May
Interesting stories about some of Hollywood's he-men

JEAN RENOIR, by Richard Plant
Theatre Arts Monthly, June
A study of Jean Renoir's films with emphasis on the influence of his father, the painter Auguste Renoir

LET'S MAKE A MOVIE,
by Marie E. King
Woman's Home Companion, April
The mechanics of movie-making

LIFE-LIKE MOVIE PUPPETS
Popular Science, June
Puppets replace cartoon figures in new animated movie

MAN WITH A UNION CARD,
by Quentin Reynolds
Collier's, April 1
Robert Montgomery and the Screen Actor's Guild

THE MOVIE FINGER WRITES,
by Frank S. Nugent
New York Times Magazine, May 21
Brief highlights of movie history

NEWSREEL THEATRE IN BOSTON
Architect's Record, June
Problems involved in construction of the theatre in an existing office building

NO PART TOO TOUGH
Collier's April 15
John Garfield, his career to date

PREVIOUS TO PREVIEWS,
by F. C. Richardson
Wilson Bulletin, May
Work of the research department at 20th Century-Fox studios

SCRIPT GIRL'S STORY, by F. Thomas
Woman's Home Companion, May
Duties of a script girl on the set

SECOND CHANCE, by Kyle Crichton
Collier's, June 17
Ellen Drew, the latest "movie Cinderella"

SEEING THE WORLD IN TEN MINUTES
Popular Mechanics, May
Story of Pathe News men and how they get their pictures

SHAW MAN, by F. Condon
Collier's, April 29
How George Bernard Shaw got into the movies

SHORT ROUTE TO THE LIBRARY,
by M. W. Freeman
Library Journal, May
Value of historical shorts and how material is acquired

UNREELING HISTORY, by J. Miller
Current History, May
The documentary film has stepped in where the entertainment film fears to tread

VISUAL EDUCATION,
by T. W. L. MacDermott
Canada Bookmonth, April
Visual education and the movies

WHAT THEY MAKE; WHAT THEY TAKE: The Movies in South America
Theatre Arts Monthly, May
The state of the film industry in South America and its future

WHAT'S WRONG WITH THIS PICTURE? by Pamela Wayne
Saturday Evening Post, June 3
Duties and worries of the technical adviser

ON BORROWED TIME:

Produced by Sidney Franklin for MGM

Director: Harold S. Bucquet
Screenplay: Alice D. Miller, Frank O'Neill, Claudine West
Play: Paul Osborn
Novel: Lawrence Edward Watkin
Photography: Joseph Ruttenberg
Music Score: Franz Waxman
Editor: George Boemler

Julian Northrup (Gramps)	Lionel Barrymore
Mr. Brink	Sir Cedric Hardwicke
Nellie (Granny)	Beulah Bondi
Marcia Giles	Una Merkel
Pud	Bobs Watson
Mr. Grimes	Nat Pendleton
Dr. Evans	Henry Travers
Mr. Pilbeam	Grant Mitchell
Demetria Riffle	Eily Malyon
Sheriff Burlingame	James Burke
Reverend Murdock	Charles Waldron
Charles Wentworth	Ian Wolfe
Bill Lowry	Phillip Terry
James Northrup	Truman Bradley

An unusual and fascinating film combining imaginative fantasy with a realistically human story and spiritual tenderness with salty earthiness; the beautifully told tale of an old man who keeps Death up a tree while he saves his grandson from a scheming aunt. (Adults & Young People)

(Running time, 99 minutes)

Bobs Watson Lionel Barrymore

"ON BORROWED TIME"

This screen version of Paul Osborn's play has been given the benefit of one of MGM's finest productions. Skill and care and intelligence are evident in almost every aspect of its making. The action of the stage play has been revised into a smoothly flowing screenplay and its curious combination of philosophical fantasy and very human characters has been presented primarily in movie terms. **On Borrowed Time** has become, that is, not simply a photographed play, but a motion picture. Yet it has resolutely followed the outline of the play's story and has retained the warm human and spiritual qualities of the original.

Death, in the person of the quietly able and pleasant Mr. Brink, comes often to the Northrup family. Standing at the roadside he refuses all offers of rides until Dr. Jim Northrup and his wife drive along. Their bodies are found soon after where the car has crashed through a fence and into a ravine. When Aunt Demetria hears that their little boy Pud has inherited a small fortune from his father, she begins her hypocritical campaign to become the boy's guardian. Mr. Brink calls for grandfather Julian Northrup, a lovable old grouch with a soft heart and a flavorous vocabulary and affectionately known to young Pud as "Gramps." But the old man has work to do — protect the boy from the predatory Demetria — and he refuses to accompany Mr. Brink. Granny is Mr. Brink's next assignment and, finding her in her room, he allows her to finish her knitting before taking her away. Meanwhile Gramps and Pud have made a wish come true — anyone who climbs the old apple-tree in the yard can not come down until Gramps gives permission. When Mr. Brink calls again and is quite persistent, Gramps tricks him into climbing the tree. He is held there by the wish and Death is thus treed. No one can die until Gramps releases him and there is now time to fight for Pud. No one else, however, except Gramps and Pud can see or talk to Mr. Brink and Demetria thereupon tries to prove Gramps insane. The old man triumphs over them all, the aunt, the sheriff, the town doctor, the smart lawyer and the expert from the state institution. But young Pud tries to climb the tree, falls and is crippled. Gramps realizes that life, including death, must go on. He tells Mr. Brink to come down and take him and Pud to whatever lies beyond.

His dialogue has, by movie necessity, been toned down, but there is more than enough left for Lionel Barrymore to make Gramps a colorful and very human individual. He is, of course, merely Lionel Barrymore with new lines to speak and all his familiar mannerisms to remind regular movie-goers that this is not Gramps Northrup, but Lionel Barrymore doing an impressive job of acting as Gramps Northrup. Sir Cedric Hardwicke plays Mr. Brinks with superb restraint and a quietly restful manner. Little Bobs Watson as Pud, who adores and tries to imitate his grandfather, should satisfy even those who saw Peter Holden in the play. The others fill in the neighbor background with natural and convincing performances. The underlying tone of the entire picture is sombre, but the treatment is tender and at times almost gay.

On Borrowed Time will probably be hailed as an artistic success by critics and class audiences. But it will also prove unusual and engrossing entertainment for general patronage.

TIMBER STAMPEDE:

Produced by Bert Gilroy for RKO-Radio

Director: David Howard
Screenplay: Morton Grant
Story: Bernard McConville
Photography: Harry Wild
Editor: Frederick Knudtson

Scott Baylor	George O'Brien
Ann Carr	Marjorie Reynolds
Whooper Hatch	Chill Wills
Foss Dunlap	Morgan Wallace
Jay Jones	Guy Usher
Henry Baylor	Earl Devine
Lyman	Robert Burns
Matt Chaflin	Robert Fiske
Jake	Monte Montague

Good action western with George O'Brien leading fellow ranchers in a fight against crooked railroad and lumber invaders. (Adults & Young People)

(Running time, 59 minutes)

Villains Jay Jones, railroad president, and Foss Dunlap, lumber baron, are perpetrating a swindle in the grand manner. By pretending to build a new railroad, they have obtain a twenty-mile right of way through the richly timbered Wagon Wheel Pass and are planning to make a fortune in lumber. They are also sending fake nesters to stake out homesteads along the right of way and thus acquire even more good land. And in addition they bring pretty newspaperwoman Anne Carr to smooth the way with fine stories about the proposed road. But Scott Baylor happens to be one of the ranchers who will be hard hit by this scheme and Scott Baylor is a fast-riding, quick-shooting, fist-

[illegible]

throwing man of the great outdoors. With him leading the way, the ranchers put up a grand battle and at last defeat the crooks to the tune of action excitement. At the finish hero Scott has eliminated the killer hired by the Jones-Dunlap combine and has convinced Anne that romance is better than reporting.

Scott Baylor is custom tailored for George O'Brien and he plays with consistent vigor and conviction. Marjorie Reynolds supplies the romance, Chill Wills the comedy as a tall tale spinner and Morgan Wallace and Guy Usher the sinister villainy. The outdoor photography is excellent and there is fast action most of the way. It's dependable, better-than average western fare.

MICKEY. THE KID:

Produced by Herman Schlom for
Republic

Director: Arthur Lubin
Screenplay: Doris Malloy, Gordon Kahn
Story: Alice Altschuler
Photography: Jack Marta
Editor: William Morgan

Jim Larch	Bruce Cabot
Dr. Cameron	Ralph Byrd
Lil	Zasu Pitts
Mickey	Tommy Ryan
Mrs. Hudson	Jessie Ralph
Sheila	June Storey
Sheriff	J. Farrell MacDonald
Mailman	John Qualen
Farrow	Robert Elliot
Bobby	Scotty Beckett

Routine action melodrama offering another variation of the father-son theme; the story of a bank robber and his boy, who is reformed by his grandfather and inspires his father to final heroism. (Adults & Young People)

(Running time, 66 minutes)

Mickey, the Kid has been brought up a young tough guy in the slums by his bank-robber father, Jim Larch. Then Jim kills a bankteller and is forced to leave the boy with his maternal grandmother in a small town while he himself keeps a jump or two ahead of the G-men. When he returns, he finds Mickey has been changed by the new and wholesome environment. The G-men have located Mickey and this time when father Jim escapes, he takes Mickey with him. They commandeer a busload of school children and dash along the roads through a blizzard until stopped by a snowdrift. Jim wants to abandon the children, but Mickey refuses to leave them. Jim nobly returns to the village for aid and is shot — but before he dies gives the location of the bus. Meanwhile Mickey has built a fire and kept the children singing and moving about to keep warm. When help arrives he is hailed as a hero and his reformation is complete.

Bruce Cabot has the task of being both a loving father and a criminal killer and manages by straightforward earnestness to inject some conviction into the implausible plot. Young Tommy Ryan is handicapped by a script which makes him first an extreme little toughie then an extreme boy scout type, but impresses as a coming juvenile player. Jessie Ralph is the crusty grandmother who at last wins over the boy and Zasu Pitts supplies her standard comedy as a maid. The only romantic interest is briefly suggested between the father's boyhood friend and the town schoolteacher. The entire picture is done in rather heavy-handed style and is obviously aimed at adolescent audiences.

NEWS IS MADE AT NIGHT:

Produced by Edward Kaufman for
20th Century-Fox

Director: Alfred Werker
Screenplay: John Larkin
Photography: Ernest Palmer
Art Directors: Richard Day,
Chester Gore
Music Director: Samuel Kaylin
Editor: Nick De Maggio

Steve Drum	Preston Foster
Maxine Thomas	Lynn Bari
Albert Hockman	Russell Gleason
Clanahan	George Barbier
Billiard	Eddie Collins
Charles Coulton	Minor Watson
Elmer Hinge	Charles Halton
Inspector Melrose	Paul Harvey
Barney Baseley	Richard Lane
Rufe Reynolds	Charles Lane
Kitty Truman	Betty Compson
Joe Luddy	Paul Fix
Bat Randall	Paul Guilfoyle

Breezy and preposterous newspaper melodrama in which a girl reporter and a hard-boiled managing editor squabble their way to romance while trying to outdo each other saving an innocent man from execution. (Adults & Young People)

(Running time, 71 minutes)

Another variation on the impudent feminine reporter vs. the girl-hating editor, **News Is Made at Night** is as familiar a Hollywood newspaper yarn as the information its title offers. Maxine Thomas gets a job on the paper run by Stephen Drum only through the influence of wealthy Charles Coulton. The two of them, reporter and editor, squabble so consistently that any film faithful can safely bet on a proposal at the finish. When Stephen gets a tip on a notorious murder case and starts after some new circulation - building headlines, Maxine blackmails her way to a chance on the story. Thereafter they scurry about trying to get ahead of each other with clues, resorting to all manner of ruses to keep each other out of the running. The trail leads eventually to none other than supposed best-friend Coulton and both are there for the action climax which clears up the case. Convinced at least that a girl can be both a good reporter and a good sport, editor Stephen offers her a by-line and a wedding.

Done in the preposterous movie newspaper manner which provides passing amusement and makes real newspapermen writhe, the film skips along snappily and often merrily. Preston Foster is the perfect Hollywood managing editor, ready to manufacture sensations if no real ones can be found or to indulge in burglary and kindred amiable crimes while solving problems that baffle the police and to do it all in easy stride without removing his hat. His assistants in excitement are such veterans of such melodramas as Russell Gleason, George Barbier, Minor Watson and Eddie Collins. Lynn Bari tags along as a decorative but unconvincing Maxine. It's an unpretentious and moderately entertaining program filler.

LAND OF LIBERTY:

Sponsored by the Motion Picture Producers & Distributors of America, Inc.
Editors: Cecil B. DeMille, Francis S. Harmon, William H. Pine, Herbert L. Moulton
Narration: Jeannie Macpherson, Jesse L. Lasky, Jr.
Historical Consultant: James T. Shotwell

A remarkabe and thoroughly interesting survey of American history as interpreted on the entertainment screen; a compilation of more than 1000 sequences from features and shorts, chronologically edited and held together by a fine narrative accompaniment. (Family)

(Running time, 137 minutes)

The motion picture industry's contribution to the 1939 world fairs (New York and San Francisco) is precisely what it should be: a motion picture. And it is precisely the type of motion picture which should be contributed by an entertainment business purveying drama to its multitudinous audiences — not a careful documenting of American history but, as explained by Professor James T. Shotwell in his commentary, "the drama of a free people after it had achieved freedom."

Statistically **Land of Liberty** is a comprehensive compilation of more than 1000 sequences from at least 115 features and shorts and innumerable newsreels and brief bits from old film archives

Pictures used range from **The Birth of a Nation** in 1914 to the **Bill of Rights** short in the current Warner series, with a few flashes of film taken as far back as before the turn of the century.

Some 125 name-players of past and present are there to be recognized by fans with long memories. But the film has been so skilfully compiled, so shrewdly edited, that, though it is also a history of the motion picture product, its real interest is as a history of events in the United States since the Revolutionary War.

About 20 minutes is devoted to the early settlement days and the Revolutionary War. The Louisiana Purchase, the War of 1812 and the gold rush are the major events of the period to the Civil War. That conflict has been presented in greatest detail. The post-war years are well documented, primarily from the super-westerns about the building of the railroads, the Chicago fire, the San Francisco earthquake and such colorful figures as Diamond Jim Brady. The final 40 minutes covers the building of the America of today up to, but not including, the present prolonged world depression and unrest. Newsreel scenes of President Roosevelt open and close the film, the opening in particular setting the tone of the entire picture with his address at the rededication of the Statue of Liberty.

Representing an amazing amount of detailed research and modern movie skill, **Land of Liberty** is a tribute to both the motion picture industry and to American democracy. Necessarily episodic with noticeable gaps here and there in its chronology, it is yet given dramatic unity by its consistent theme: the struggle to attain and to defend American liberty.

SPOILERS OF THE RANGE:

Produced and distributed by Columbia

Director: C. C. Coleman
Screenplay: Paul Franklin
Photography: Allen G. Siegler
Music Director: M. B. Stoloff
Editor: William Lyon

Jeff Strong	Charles Starrett
Madge Patterson	Iris Meredith
Lobo Savage	Dick Curtis
Cash Fenton	Kenneth MacDonald
Sheriff	Hank Bell
Bob	Bob Nolan
Dan Patterson	Edward LeSaint
David Rowland	Forbes Murray
Santos	Art Mix
Kendall	Edmund Cobb
Harper	Edward Peil, Sr.

and Sons of the Pioneers

Average western thriller in which Charles Starrett foils the nefarious plot of the gambler villain to get control of a dam just built by the ranchers. (Adults & Young People)

(Running time, 57 minutes)

Lobo Savage, desperado killer who takes orders from the town's gambler boss, Cash Fenton, obeys his latest orders and steals the $50,000 the Mesa Verde ranchers have collected to pay for a new dam. There is no more cash immediately available and in desperation the cattlemen do just what Fenton hoped they would — come to him for a loan. He supplies the money with the dam as security, on the condition that it be paid on a certain date. Then, of course, he orders Lobo Savage and his men to see to it that the ranchers fail to get their cattle to market on time by blocking the one pass out of the valley. Young rancher Jeff Strong, old rancher Dan Patterson and his daughter Madge discover this barricade almost too late, on the very day before the cattle must be driven out. While Jeff investigates the connection between Lobo and Fenton, Madge stampedes the cattle through the pass. Lobo and his men are forced to flee and hurry to Fenton's saloon. There Jeff and the embattled cattlemen fight it out with these **Spoilers of the Range** and justice once more soars to triumph on the wings of bullets.

Concocted strictly according to formula and well spotted with action, in particular fistic, this seems just about average for the Charles Starrett series. A stickler for legality at first, he finds little favor with the more drastic ranchers and even with his pretty girlfriend. But he soon swings around to direct action and performs it in manly manner. Dick Curtis proves himself a top-rank western villain as killer Lobo and the Sons of the Pioneers add some good prairie tunes.

STUNT PILOT:

Produced by Paul Malvern for Monogram

Director: George Waggner
Screenplay: Scott Darling, Joseph West (Based on the cartoon strip, "Tailspin Tommy," by Hal Forrest)
Photography: Fred Jackman, Jr.
Editor: Carl Pierson

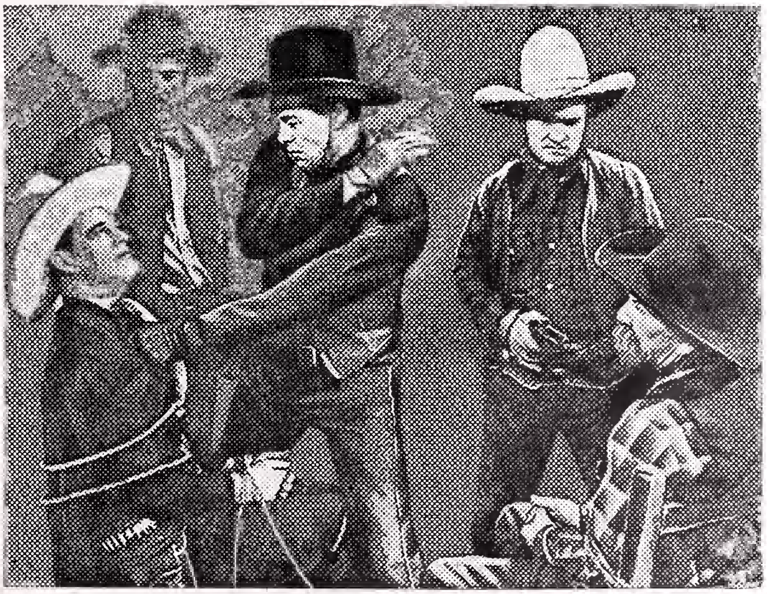
Tailspin Tommy	John Trent
Betty Lou	Marjorie Reynolds
Skeeter	Milburn Stone
Paul	Jason Robards
Sheehan	Pat O'Malley
Earl Martin	George Meeker
Glenn	Wesley Barry
Sheriff	George Cleveland
Tex	Johnny Day
Charlie	Charles Morton
Ethel	Mary Fields
Bobby	Buddy Cox

Another Tailspin Tommy aviation adventure in which he is involved in a murder when real bullets are substituted for blanks in the filming of an air fight. (Adults & Young People)

(Running time, 62 minutes)

Stunt Pilot, flying fast on the tail of **Mystery Plane,** the first in Monogram's Tailspin Tommy series, carries the same four principal players and as full a cargo of action scenes in the air. Tommy is serving as a stunt pilot during the filming of a war picture, but is soon so angry at director Sheehan's disregard for human life in the pursuit of air thrills that he quits his job. A new pilot arrives, a reckless daredevil who promptly gets into a fight with Tommy by taking girlfriend Betty Lou up in a dangerous old plane. Sheehan wants to stage a fight in the air between the two of them, but Tommy refuses. Then pal Skeeter, who needs money for a sick sister, agrees to take the risk. Tommy takes his place — and when the fight begins and Tommy starts firing with his machine gun, the other pilot is killed. Real bullets have been substituted for blank cartridges and this fact, backed by Tommy's former fight with the victim, brings an accusation of murder. But Tailspin Tommy is a good detective as well as a gallant aviator and he suspects that Sheehan had something to do with the killing. He chases the train taking the movie company back to Hollywood and the police chase him and there is considerable excitement before the killer has been taken care of, Tommy has been exonerated and he and Skeeter and Betty Lou have been offered jobs with the Border Patrol.

Written and played in the original cartoon strip manner with typed characters and accent always on adventure, **Stunt Pilot** has a slow and trite take-off but after several reels picks up speed and hits an exciting pace when the big plane and train chase is under way. The aerial photography is good and process shots are convincingly inserted. Romantic interest is held to a minimum. There are fist fights enough and three plane crashes to thrill the action fans. The draggy moments may be the result of director George Waggner's annoyance that the scenarists should have had the bad taste to make a movie director the villain.



Charles Starrett Dick Curtis Hank Bell

"SPOILERS OF THE RANGE"

FOREIGN FILMS in the UNITED STATES — JULY

by Nigel Dennis

In recent years we have watched the Russian film turn gradually but surely from a broad, impressive art-medium into a narrow, strictly defined groove of propaganda. Propaganda has always been a major consideration, of course, for as long as there has been a Soviet cinema, but in the years between **Potemkin** and **Lenin in 1918** the chief of productions has changed slowly from a maker of movies into a bureaucrat. Where once the onlooker was convinced and inspired by Soviet themes—often in spite of himself—through the vitality and sincerity of the screen presentation, he is now faced by a series of Stalin versus Trotsky feuds, comparable only to a hillbilly wrangle in childish reasoning and hollowness.

As with all generalizations there have been exceptions; pictures which stood out markedly in recent years as signs that propaganda could be more than an inter-office memo. **Peter the First** was one of these, as was **Professor Mamlock**, and in **Alexander Nevsky** the ghost of the old days fought a losing battle with artificial spectacles and petty interludes. There were sequences in **Alexander Nevsky** that will always remain in the minds of those who saw it—the black monk sounding his organ on the battlefield, the symbolic effects of the dress and headpieces of the Teutonic knights, the lovely opening scenes of the Mongol lord on his journey through Russian land. But sequences are not enough and, while the Russians retain much of their old power of castigating and satirizing their enemies, they are fast losing the ability to discriminate between the mature and the juvenile in their propagation of Soviet aims and ideals.

LENIN IN 1918

Lenin in 1918 is the latest example. it is a sequal to last year's **Lenin in October** and deals with one of the most stirring periods of Russian history—when the new Soviets were fighting on every front against their own people and their former World War allies. With these events coincided the fight against grain-harboring farmers and the attempted assasination of Lenin.

The film runs around two hours and a half. Perhaps "runs" is the wrong word, for after ninety minutes of finely-planned, dramatic cinema the final hour is an endless totter down the home stretch, with Stalin edging home by the length of a Chester Conklin mustache. For the moment I find it hard to remember any Russian picture so deliberately sabotaged by its producers, so full of fine material that is sacrificed in its latter half to wordiness and staged situations. We have come to respect tremendously the naturalness of most Russian casts, and here again we are not disappointed until the folly of the scriptwriters finally succeeds in turning the actors into stooges. For an hour and a half we watch them in as promising a drama as ever came out of Russia, and full credit must go to Mikhail Romm for direction that handles so many aspects of national strife without once obscuring the main elements of his story. There is big variety here, with the scenes ranging from intimate, personal dramas to mass movement and sweeping action, and through all of them the same reality and human feeling grips the attention and sympathy. The plot against Lenin's life is handled superbly, with a fine building up of suspense in the intriguing sequence that precedes the firing of the almost fatal shot. Along with all this come excellent character studies of Lenin himself (Boris Shchukin), the various plotters and defiant kulaks. It is these admirable elements of **Lenin in 1918** that cause one to speak so bitterly of the hour of anti-climaxes that follows them—when the producers realize that as yet Stalin has been no more than a voice on the long-distance wire and has had no chance to show his affection for children, while Trotzky, Kamenev, Zinoviev et al., have escaped without a blemish. These lapses are remedied in the final hour, as unimaginatively and cheaply as their pointlessness demands. Go to **Lenin in 1918**, if only to see how utterly a studio bureaucracy can break the back of a promising drama.

AMANGELDY

The second Russian offering of the month, **Amangeldy**, is pretty much of a routine job. A Mongolian setting is the only fresh element: for the rest it is an ordinary story of a Mongol hero who learns from the Soviets the methods and ideals of Soviet leadership. If Russia were to settle down to turning out Westerns ("Mongolians" might be a name for them) **Amangeldy** might serve as an example of the general run.

* * *

I shall have to make a small digression at this point to reply to Mr. John Cleveland who does the column on adaptations in this paper. Mr. Cleveland lodged formal complaint in his last column against my including pictures made in England in reviews of foreign films, citing **Chips** and **The Mikado** as pictures that should be credited to America's MGM.

Chips, and similar cases, are open to argument, as the New York Critic's Circle and The National Board of Review discovered when trying to place **The Citadel** in their lists of the Ten Best from home and abroad. You have an American company, operating in England, usually an American director, along with English producer, cast, writers and personnel. How should the production be classed? MGM, when asked, say definitely that these are English pictures, made to conform with English quota regulations. The simplest thing, it seems, is to consider them Anglo-American, and go fifty-fifty on them with Mr. Cleveland. This is the general attitude of the Ten Best groups.

On **The Mikado**, of course, the situation is perfectly clear. Mr. Cleveland generously gives this to Metro also, although Universal is **distributing** it here and it was made by an English company: Gilbert and Sullivan Productions. I claim this, along with any future Beachcombers, Pygmalions or Vanishing Ladies that may come along, as foreign product, and call on all patriots to Keep Mr. Cleveland out of European entanglements. Next thing, he'll be asking us to guarantee Danzig.

FOREIGN FILMS IN NEW YORK

I think, for the Summer at any rate, the best locations for those interested in the foreign film will be the World's Fair and New York's Fifth Avenue Playhouse.

The latter has just begun its Second International Film Festival, and is presenting a selection of outstanding films from more than twenty countries. The showings of these will continue until mid-September, and programs can be got from the Playhouse at 66 Fifth Avenue. For variety and choice it would be impossible to find a better international list.

At the World's Fair foreign pavilions you will find almost nothing but documentaries, the exception being the Soviet Pavilion, which shows Russian features in the auditorium, and documentaries in the open air after dark. The British Pavilion will have about one hundred documentaries to draw on in the course of the summer, any selection of which is worth a visit. (Those British documentaries, however, which suggest the existence of slums, unemployed, malnutrition etc. in Great Britain, are conspicuously absent, despite the fact that the fame of the British documentary rests as much on its outspoken truthfulness as on its technical progressiveness. We note, however, as a pure but strange coincidence, that one of the first acts of the new organization known as the Association of Documentary Film Producers (of America) has been to arrange for the showing of these lepers in the Science and Education Building.) On Mondays and Saturdays, the Australians take over the British auditorium in the afternoon, for showings of interesting and novel shorts of their country. And the French have got under way too, now, with a wide selection of domestic and colonial material, and the promise of new work by Rene Clair, Jacques Feyder, Jean Renoir and other top-ranking French directors.

BACHELOR MOTHER:

Produced by B. G. DeSylva for RKO-Radio

Director: Garson Kanin
Screenplay: Norman Krasna
Story: Felix Jackson
Photography: Robert de Grasse
Art Director: Van Nest Polglase
Music Score: Roy Webb
Editors: Henry Berman, Robert Wise

Polly Parrish	Ginger Rogers
David Merlin	David Niven
J. B. Merlin	Charles Coburn
Freddie Miller	Frank Albertson
Butler	E. E. Clive
Johnnie	Elbert Coplen, Jr.
Mrs. Weiss	Ferike Boros
Investigator	Ernest Truex
Jerome Weiss	Leonard Penn
Hargraves	Paul Stanton
Hennessy	Gerald Oliver-Smith
Old Lady	Leona Roberts
Mary	Dennie Moore
Louise King	June Wilkins
Doctor	Frank M. Thomas
Matron	Edna Holland

A gay and clever and charming comedy-of-errors, both human and hilarious; the story of a department store girl and her employer's son who have paternity thrust upon them in the form of an orphan baby and at last accept the verdict with a willing marriage. (Adults)

(Running time, 81 minutes)

One of the most enjoyable comedies of this or any year, **Bachelor Mother** will probably set a new style in screen humor. It has a warm humanity, a directness and an intimate appeal which are usually, though not often enough, found in serious films but are here applied to an outright farce tale. With this treatment, backed by a deft and witty script and superlative all-around production skill, the ancient theme of mistaken maternity becomes new and gay and remarkably amusing.

Polly Parrish, department store clerk who has just been given notice of dismissal, departs on her lunch hour, finds a woman leaving a baby on a foundling home doorstep, takes the baby inside and is hailed by the orphanage attendants as the child's mother. They persuade the store owner's son, David Merlin, to hire her again, insisting that poverty had prompted her to try to abandon little Johnnie. When her denials merely prompt suggestions of prosecution, she bows to fate and invents a story of a no-good husband. In no time at all young David is helping her take care of the baby. Then old J. B. Merlin, who assumes the child is the grandson he has always wanted, orders David to marry the girl. Both David and Polly attempt to disclaim parenthood, but at last, when three fathers are claiming little Johnnie, decide to give in and do precisely what they want to do anyway, be married.

When comedy of that type is tried, often on the stage, almost never on the screen, it is usually played broadly with the performers waxing as uproarious as they hope the audience will be. Director Garson Kanin — who has jumped to front rank with this and just three other films (two and a trifle) — and his knowing cast have played **Bachelor Mother** with a wise restraint and have left the laughs to the audience. It is serious business for those concerned and that fact increases the effectiveness of the joke enjoyed by the spectators. Ginger Rogers proves again that she is one of the screen's accomplished comediennes with a smooth and delightful performance as Polly. David Niven, always a quietly convincing actor, displays a fresh and attractive personality as David. Charles Coburn as the adopted grandfather, Ernest Truex as the orphanage agent, Ferike Boros as a landlady, Frank Albertsin as an ambitious shipping clerk — all of them right down the list catch the mood and the manner and keep pace with the merry and unexpected and most plausible nonsense. Little Elbert Copelin, Jr. is an alert and very lovable infant. The story itself and its treatment are always in good taste, definitely adult but never vulgar. Clever situations and original incidents add much to the rising merriment. And the physical production is handsome throughout.

Ginger Rogers

MUSIC: Although not outstanding, the musical scoring is effective, particularly in the treatment of the toy counter confusion. A slight use of "Rock-a-Bye-Baby" and the true-to-life noise (and music) of New Year's Eve contribute to the atmosphere. Music helps set the tempo of any film and there could have been more of it in **Bachelor Mother** — more of that quality scored for the Donald Ducks.

PARENTS ON TRIAL:

Produced and distributed by Columbia

Director: Sam Nelson
Screenplay: J. Robert Bren,
Gladys Atwater
Photography: John Stumar
Music Director: M. W. Stoloff
Editor: James Sweeney

Susan Wesley	Jean Parker
Don Martin	Johnny Downs
Linda Ames	Linda Terry
Jerry Kearns	Noah Beery, Jr.
James Wesley	Henry Kolker
Mrs. Martin	Virginia Brissac
Margaret Ames	Nana Bryant
Lawrence Hatings	Rishard Fiske
Martha	May Gordon

Ordinary human interest melodrama with a problem plot about two young people whose romance is blocked by their strict, autocratic parents, but who at last find happiness with the help of an understanding judge. (Adults)

(Running time, 61 minutes)

Parents on Trial places its parents on trial and promptly finds them guilty. Reworking the ancient problem of modern children vs. old-fashioned parents, it prejudices any audience-jury in advance by making the children attractive adolescents and the parents almost an extreme of old-fashioned strictness.

When 17-year-old Susan Wesley comes home from school for summer vacation, she obtains permission from her busy father to go to a party given by her friend Linda. Mr. Wesley learns that the party has moved to a night club and when Susan arrives home accuses her of deception and orders her not to leave the house for two weeks. Her ordeal over, Susan celebrates her release by borrowing her father's car with Linda and bumping into another driven by young Don Martin and pal Jerry. The boys fix the fender, but eagle-eyed Mr. Wesley notices the marks and demands an explanation. The result is another order forbidding Susan to see Don again. But young love can not be denied and she sees him anyway. He too has parent trouble and eventually, spurred on by parental antagonism, they elope. The marriage is annulled. Young Don, desperate to see Susan, breaks into the Wesley home and wins himself a reform school sentence. He promptly escapes, finds Susan, and the two of them try to run away. When Don is again in court, Linda's mother — a brilliant lawyer and the film's contrasting up-to-date parent — defends him by denouncing the old-fashioned parents. The judge accepts her view and expounds it so thoroughly that Mr. Wesley repents his sternness. Don gets a suspended sentence on condition he and Susan wait a year for marriage and everyone is very happy.

Jean Parker and Johnny Downs make an appealing but not particularly forceful young couple. Henry Kolker and Virginia Brissac play their respective parents with dutiful, uncompromising decision. Produced with standard studio competence on a modest budget, it promises moderate entertainment of its type.

BULLDOG DRUMMOND'S BRIDE:

Produced and distributed by Paramount

Director: James Hogan
Screenplay: Stuart Palmer, Garnett Wilson (Based on "Bulldog Drummond and the Oriental Mind" by H. C. McNeile)
Photography: Harry Fischbeck
Art Directors: Hans Dreier, Franz Bachelin
Editor: Chandler House

Bulldog Drummond	John Howard
Phyllis Clavering	Heather Angel
Col. Neilson	H. B. Warner
Aunt Blanche	Elizabeth Patterson
Algy Longworth	Reginald Denny
Tenny	E. E. Clive
Henry Armides	Eduardo Ciannelli
Garvey	Gerald Hamer
Therese	Adrienne D'Ambricourt
Inspector Tredennis	John Sutton
Dupres	Louise Mercier
Gaston	Adia Kuzneyzoff

Captain Hugh and his Phyllis at last achieve marriage in the midst of an exciting mock-serious adventure involving a bank robbery, a midnight murder and a wild chase over French rooftops. (Adults & Young People)

(Running time, 57 minutes)

Six times before this Phyllis has had Captain Hugh almost at the altar and six times he has dashed away to solve some mystery despite danger and Scotland Yard. True to form at the start of this episode, they are preparing for marriage and a honeymoon in a French cottage. They have even engaged an apartment for their return to England. Then a notorious crook named Armides blasts open a bank vault, escapes with 10,000 pounds — and, posing as a mad house painter, hides the money in a portable radio in the Drummond flat. The police take him away for observation and Phyllis departs for France leaving an ultimatum: she will marry a "Mr. Aldergate" unless Captain Hugh comes through with a wedding. She has forgotten the radio and Hugh sends it on to her. Then, deducing that the money must be in it, he hurries to France. The situation is neatly set for a combination climax of crime and wedding. Armides escapes and crosses the Channel for the cash. Meanwhile the long-suffering Col. Neilson of Scotland Yard has had Hugh arrested. The French mayor is a gallant fellow who determines to help Phyllis get her man by performing the marriage himself. Then Armides gets the radio and departs over the rooftops. Hugh chases him and the mayor and his party chase Hugh. Armides meets a just fate and Phyllis becomes Mrs. Drummond. The next in the series will probably explain how much of the honeymoon she has before her husband is deep in another mystery.

The cast is familiar right down to the new villain, who is played with lively gusto by that experienced screen menace, Eduardo Ciannelli. John Howard is again a dashing Captain Hugh, Heather Angel a fetching Phyllis, H. B. Warner an exasperated Col. Nielson, Reginald Denny an antic Algy and E. E. Clive a lugubrious Tenny. They all have evolved a bantering manner which keeps these Drummond films in focus as tall tales of adventure. **Bulldog Drummond's Bride** is an average addition.

HELL'S KITCHEN:

Produced and distributed by Warner Brothers

Director: Lewis Seiler
Screenplay: Crane Wilbur, Fred Niblo, Jr.
Story: Crane Wilbur
Photography: Charles Rosher
Art Director: Hugh Reticker
Editor: Clarence Kolster

Tony	Billy Halop
Joey	Bobby Jordan
Gyp	Leo Gorcey
Bingo	Huntz Hall
Ace	Gabriel Dell
Ouch	Bernard Punsley
Beth	Margaret Lindsay
Jim	Ronald Reagan
Buck	Stanley Fields
Soap	Frankie Burke
Krispan	Grant Mitchell
Mike Garvey	Fred Tozere
Elmer Krispan	Arthur Loft
Sarah Krispan	Vera Lewis
Hardy	Robert Homans

Novel crime melodrama in which the "Dead End kids" reform their reform school with the aid of an ex-gangster out of jail on good behavior. (Adults & Young People)

(Running time, 81 minutes)

John Howard Heather Angel

"BULLDOG DRUMMOND'S BRIDE"

They are still tough enough to be inmates of an institution for problem boys who might at any time graduate into real crime, but the "Dead End kids" are at last enjoying sympathetic roles. They need reforming much less than the sadistic Krispan who runs the shelter home and not only treats the boys brutally but also pockets most of the cash contributed by charitable individuals for the home's upkeep. Then veteran racketeer Buck Ceasar, who is aggressively on good behavior under a suspended jail sentence, is approached for a contribution and, on advice of his lawyer, moves in to help run the place. His first interest is in the racketeering possibilities of Krispan's technique, but he soon realizes that the boys are simply younger editions of himself and determines to prevent them from becoming criminals. The half-dozen young toughies are his favorites and with their help he institutes a new regime of fair treatment. One of his former henchmen, however, frames him into a fight which breaks his probation and forces him to go into hiding. As conditions grow even worse at the home and Krispan's cruelty causes the death of one of the inmates, the boys take charge themselves and get into trouble trying Krispan for murder in their own way. Buck nobly comes forth to exonerate them and reveal conditions at the home even though it means he must serve his jail sentence. But he has the knowledge that the shelter has now been made over into a self-governed boys town.

The "Dead End kids," apparently destined to carry that tag indefinitely, simply repeat their familiar characterizations with experienced assurance and indulge in considerable comedy, in particular during some hockey scenes, in addition to their usual tough-guy antics. Stanley Fields, who has been playing minor gangsters for years, steps up to featured prominence with a knowing and plausible performance as Buck. Margaret Lindsay as a teacher at the home, and Ronald Reagan as a young lawyer who helps establish the new order there, supply the inevitable but here unimportant romance. The general production has routine studio polish and a snappy pace keeps the story moving steadily. The lead sextet's fans will probably find it satisfactory and others will rate it moderate melodramatic amusement.

SECOND FIDDLE:

Produced by Gene Markey for
20th Century-Fox

Director: Sidney Lanfield

Screenplay: Harry Tugend

Story: George Bradshaw

Music & Lyrics: Irving Berlin

Trudi Hovland	Sonja Henie
Jimmy Sutton	Tyrone Power
Roger Maxwell	Rudy Vallee
Aunt Phoebe	Edna May Oliver
Jean Varick	Mary Healy
Willie Hogger	Lyle Talbot
Geo. ("Whit") Whitney	Alan Dinehart
Specialty	The Bryan Sisters
Skating Partner	Stewart Reburn
Joe Clayton	Spencer Charters
Director	Charles Brokaw
Maitre d'Hotel	Leyland Hodgson
Conductor	A. S. Byron
Announcer	John Hiestand

Light and popular entertainment, a romantic comedy - with - music featuring several fine spectacles, a batch of new Irving Berlin songs and an amiable plot about a school teacher become a movie star and a publicity agent who concocts her a romance with an actor while falling in love himself. (Adults & Young People)

(Running time, 86 minutes)

Second Fiddle has a full orchestra of tested popular entertainment instruments. There is Sonya Henie skating as marvelously as ever (though the scenarists are reduced for one skating sequence to having her gaze wistfully at a swimming pool and daydream it into an ice rink) and indulging in more straight acting than before. There is Tyrone Power to flutter feminine hearts as a press agent who must sublimate his affection by writing love songs for another to croon to his lady. There is a series of six new Irving Berlin songs for the melody fans, and Rudy Vallee to sing them with the aid of fresh and attractive Mary Healy. There is Edna May Oliver to supply the comedy as Sonya's Swedish aunt. And there is a satiric twist to the story as it pokes fun at the **Gone with the Wind** casting marathon.

Consolidation Productions' great epic, **Girl of the North**, has been delayed for two years as the search has been pushed for a girl to be the perfect Violet Jansen. At last Trudi Hovland, No. 436 on the list and a school teacher in Minnesota, is selected and publicity man Jimmy Sutton brings her and her aunt Phoebe to Hollywood with all the appropriate ballyhoo. Since waning star Roger Maxwell must be refurbished, Jimmy is ordered to concoct a publicity romance for him with Trudi. She takes it seriously and is persuaded by flowers and fervent notes to believe she really is in love with Roger. Meanwhile, of course, Jimmy is falling in love with her himself. Afraid of losing his job, he refuses to declare himself and concentrates his affection in a love song for Roger to introduce at a party celebrating the new picture's completion. But Roger's girlfriend becomes so jealous that she tells the truth to Trudi, who hurries home heart-broken to Minnesota. Jimmy follows, but she will not listen to his explanation and elopes with her rustic swain, Willie Hogger. Jimmy and Aunt Phoebe dash after them — and arrive too late. The marriage has been performed. The script, however, is equal even to this emergency. The license of the Justice of the Peace expired the day before. The marriage is void and Jimmy wins Trudi after all.

Sonya Henie's chief contribution, other than dimpled smiles, consists of a series of three exquisite skating sequences, two on a pond near the schoolhouse and the other the ice-rink spectacle. Tyrone Power and Edna May Oliver lead the way in keeping the familiar back-stage story lively and amusing. Director Sidney Lanfield has blended the entertainment ingredients smoothly and invested the action with clever incidental business. As a whole it's persuasive popular amusement to be enjoyed and promptly forgotten.

MUSIC: Musically, **Second Fiddle** is second fiddle. Irving Berlin can always be depended upon to produce catchy tunes. The six songs — "An Old-Fashioned

Tyrone Power — Sonja Henie — Irving Berlin — Edna May Oliver — Mary Healy — Rudy Vallee

"SECOND FIDDLE"

Tune Always Is New," "Song of the Metronome," "Back to Back," "If Winter Comes," "I Poured My Heart into a Song," and "Sorry for Myself" — are enjoyable enough. The tick-tock of the metronome and the press agent's composition are, perhaps, better Berlin than the others. Even these, though, are not Berlin at his best. Music also plays the part of an announcer to change scenes occasionally. There is a bit of clever scoring at the beginning, then much silence where music would have helped.

THEY ASKED FOR IT:

Produced by Max Golden for Universal

Director: Frank MacDonald
Screenplay: Arthur T. Horman
Story: James B. Lowell
Photography: Stanley Cortez
Art Director: Jack Otterson

"Steve" Lewis	William Lundigan
Mary Lou Carroll	Joy Hodges
Howard Adams	Michael Whalen
Molly Herkimer	Isabel Jewell
Mary Collins	Lyle Talbot
Dr. Peter Sparks	Thomas Beck
Chief Lawson	Spencer Charters
Tucker Tyler	James Bush
Dr. Tyler	Charles Halton
"Pi" Kelly	Edward McWade

Mild comedy-melodrama in which three bored young men stir up excitement by hinting murder in the death of the town drunk and are amazed to find it true. (Adults & Young People)

(Running time, 61 minutes)

The town is so dull and business so bad that not even pretty reporter Mary Lou can keep cheerful the three former college pals, editor Steve Lewis, lawyer Howard Adams and doctor Peter Sparks. Small town life seems to breed little excitement, so editor Steve builds the routine story of a drunken farmer being found dead in his barn into a big murder tale and demands an investigation, while Howard and Peter concoct fake evidence. But the coroner exposes their scheme and the three of them are almost laughed out of town. Then town dandy Marty Collins and his girlfriend Molly, the farmer's daughter, catch the notion and perpetrate a phony confession in which Molly admits killing her father. This creates more excitement, brings big city newspapermen and stages a trial with Howard as the defense lawyer. But Marty gets drunk and reveals the fake. Molly, enjoying the notoriety, refuses to plead not guilty — and then an autopsy discloses that her father had really been murdered after all. The joke has become a boomerang and Molly faces conviction. But Mary Lou comes to the rescue with clues that clear up the case and lead to the killers. Editor Steve's paper has now jumped in circulation and to celebrate he and Mary Lou provide a wedding headline.

Once the situation is shown, any mystery fan can call the moves in advance. The script wanders along and the players with it, striving for comedy whenever possible. Most of them are stock characters reading their lines with surface skill. Lyle Talbot and Isabel Jewell, he as dandy Marty and she as the girl who "confesses" for a thrill, have the choice roles and extract from them genuine amusement. In general it's merely a minor program filler.

STRONGER THAN DESIRE:

Produced by John W. Considine for MGM

Director: Leslie Fenton
Screenplay: David Hertz, William Ludwig
Novel: "Evelyn Prentice" by W. E. Woodward
Photography: William Daniels
Music Score: Edward Ward, David Snell
Art Director: Cedric Gibbons
Editor: W.. Donn Hayes

Elizabeth Flagg	Virginia Bruce
Tyler Flagg	Walter Pidgeon
Michael McClain	Lee Bowman
Eva McClain	Ann Dvorak
Jo Brennan	Ilka Chase
Barbara Winter	Rita Johnson
Jerry Brody	Richard Lane
Susan Flagg	Ann Todd
Galway	Paul Stanton
Mrs. D'Amoro	Ferike Boros

Fairly interesting legal melodrama with a surprise-ending murder trial in which a lawyer's wife who thinks she has killed a blackmailing gigolo persuades her husband to defend the other woman accused of the killing. (Adults)

(Running time, 80 minutes)

William Powell and Myrna Loy were in this back in 1934 when it bore the title of the original novel, **Evelyn Prentice.** As remade now it seems a trivial and creaky story stepped up to fair interest by astute direction and good performances.

Elizabeth Flagg (Evelyn Prentice renamed) and her husband Tyler have been drifting apart for some years. He is a famous trial lawyer and is too busy to pay proper attention to a beautiful wife. She strays away to a Michael McLain, a charming but unscrupulous scoundrel who makes his living from foolish wives with wealthy husbands. When he demands money in return for letters she has written him, she shoots him. It is his own wife, however, who is found with the gun in her hand and is accused of murder. Elizabeth persuades husband Tyler to defend the girl. He learns there is another mysterious woman involved and tries without success to discover her identity. But when it appears that the accused girl will be convicted, Elizabeth takes the stand and confesses the shooting. Lawyer Tyler is hard hit, but rises to the occasion and not only proves that his wife did not really kill the scoundrel, but actually wins the other girl an acquittal.

Walter Pidgeon accepts the burden of that stretched plot with a clear- concise performance as the lawyer. Virginia Bruce wears beautiful gowns and sorrowful expressions as his erring wife. This is their second teaming in a legal melodrama (**Society Lawyer** was the first) and MGM may be contemplating a regular series. Lee Bowman is properly suave and vicious as the gigolo and Ann Dvorak is excellent as his accused wife, in particular during a difficult witness-stand sequence. Director Leslie Fenton has striven loyally to create character interest and maintain suspense and is largely responsible for the new vitality in this old piece. There will be little dramatic punch for those who saw the first version. Others will probably find it average program material.

THE SAINT IN LONDON:

Produced by William Sistrom for RKO-Radio

Director: John Paddy Carstairs
Screenplay: Lynn Root, Frank Fenton
Story: "The Million Pound Day," by Leslie Charteris
Photography: Claude Friese-Greene
Art Director: C. Wilfred Arnold
Editor: Douglas Robertson

Simon Templar	George Sanders
Penelope Parker	Sally Gray
Dugan	David Burns
Inspector Claude Teal	Gordon McLeod
Bruno Lang	Henry Oscar
Mother Buckley	Athene Seyler
Count Stefan Duni	John Abbott
Kusella	Ralph Truman
Mr. Morgan	Charles Carson
Stengler	Carl Jaffe
Mrs. Morgan	Norah Howard
Sir Richard Blake	Ballard Berkeley

Fast and exciting mystery melodrama in which the Saint goes to London, acquires a feminine assistant and becomes involved in a dangerous international money theft. (Adults & Young People)

(Running time, 70 minutes)

Having discovered in George Sanders an excellent Simon Templar, alias the Saint, dashing amateur detective who poses as an international crook, RKO-Radio sent him to London for a tale of that title, surrounded him with a fine British cast and stepped up the series' strength with a rousing action thriller. **The Saint in London** is easily the best to date and a grand detective melodrama for both British and American audiences.

Soon after his arrival in London, the Saint meets the notorious Bruno Lang and is on the trail of new adventure. He also meets society girl Penny Morgan, who follows him to Lang's home and when he dashes out with an important paper after a daring escape is waiting for him in his car for a quick getaway. Thereafter it is one exciting scene after another as the police harass him, thinking him what he appears to be, a slick crook, and he in turn harasses a gang of international thieves who are hijacking a foreign ambassador into a million-pound confidence deal, while Penny tags along, alternately interfering and aiding. There are killings and narrow escapes and all manner of melodramatic thrills — and at last the Saint outwits them all, captures the gang leader, exposes the accomplice, the assistant ambassador, and escapes a deadly danger for a man of his temperament and profession — romance with Penny.

He's a fabulous character, this Saint, a debonair and gallant hero in the true adventure tradition of fiction and George Sanders fits the pattern perfectly. His support, though unknown to most Americans, is uniformly good, helping him make excitingly credible his incredible adventures. The suspense is well balanced with romance and humor throughout and the pace never falters. More care and expense and over-all skill have been lavished on this than on any of the previous Saint pictures and the result is sure entertainment of the smart detective story type.

GOOD GIRLS GO TO PARIS:

Produced by William Perlberg for Columbia

Director: Alexander Hall
Screenplay: Gladys Lehman, Ken Englund
Story: Lenore Coffee, William Joyce Cowan
Photography: Henry Freulich
Editor: Al Clare

Ronald Brooke	Melvyn Douglas
Jenny Swanson	Joan Blondell
Olaf Brand	Walter Connolly
Tom Brand	Alan Curtis
Sylvia Brand	Joan Perry
Caroline Brand	Isabel Jeans
Ted Dayton	Stanley Brown
Paul Kingston	Alexander D'Arcy
Dennis	Henry Hunter
Dayton, Sr.	Clarence Kolb
Jeffers	Howard Hickman

Gay and diverting screen comedy about the jumbled romance of an exchange professor of Greek mythology from London and a midwestern waitress whose ambitions to golddig her way to Paris are balanced by an active conscience. (Adults & Young People)

(Running time, 73 minutes)

Good Girls Go to Paris Too was the original title before self-censorship wisdom amputated the last word and "Good girls go to Paris too" is the key-line as it still stands in the film. It is Professor Ronald Brooke's advice to waitress Jenny Swanson. He is a professor of Greek mythology who is fresh over from England, reads Aesop regularly and is young enough to make mythology a popular college pastime. She is a wide-eyed waitress at the campus tea-room who wants to go to Paris and has her own plan to get there — simply snare a rich man's son and make papa pay for sonny's release. Not two minutes after Professor Ronald's sage advice, she has snared a rich man's son. But alas, her predatory instincts are matched by a conscience which flutters her solar-plexus every time she tries her tactics and her blackmail scheme backfires. Professor Ronald gives her fare back home, but she boards a train for New York and enroute snares a new hopeful, Tom Brand, the brother of the Professor's fiancee. By the time Ronald himself arrives at the Brand mansion for the wedding preparations, a series of misadventures have moved Jenny in under a fake name as a bridesmaid and she is practically a member of the family, the pet of old Olaf Brand, the irritable master of the Brand millions. Her hopes may be on the money, but her conscience makes her a Miss Fix-It — and she has plenty to fix. Olaf is afflicted with imaginary ills; his daughter is fascinated by a gigolo; his granddaughter is in love with the butler's son but is going to marry Professor Ronald for the family's sake; and young Tom is in debt to gamblers. While the Professor strives to shoo her home, Jenny skips from crisis to crisis until at last comes the grand climax in which she is simultaneously accused of blackmail, of being a hit-and-run-driver and a home-wrecker and receives four proposals of marriage. The last one is from Professor Ronald, who has at last caught up with his own emotions, and Jenny, consulting her flutter, accepts. The honeymoon, of course, will be in Paris.

Alexander D'Arcy   Alan Curtis   Joan Blondell   Melvyn Douglas
"GOOD GIRLS GO TO PARIS"

That's a thin, stretched tale that by itself is merely silly. But it has been developed with such engaging lightheartedness, clothed with such ingratiating situations and played with such blythe and charming skill that it becomes a genuinely amusing show. It is a comedy in which the characters are not types fitted to a plot but believable persons who themselves mold the story. Joan Blondell is a delightful Jenny, pert, pretty and captivating. Melvyn Douglas plays the Professor with a debonair seriousness that provides a perfect contrast.. Walter Connolly grumbles and growls and grimaces with amazing abandon as the irascible old Olaf. The others slip deftly into the scenes for sustained amusement. All of them play in a broad and hearty and often hilarious manner. The entire production has a genial and persuasive flavor that makes it enjoyable light entertainment.

SOUTHWARD HO!:

Produced by Joseph Kane for Republic

Director: Joseph Kane
Screenplay: Gerald Geraghty
Story: Jack Natteford, John Rathmell
Photography: Jack Marta
Music Director: Cy Feuer
Editor: Lester Orlebeck

Roy	Roy Rogers
Ellen	Mary Hart
Gabby	George "Gabby" Hayes
Denbigh	Wade Boteler
Jeffries	Arthur Loft
Crawford	Lane Chandler
Hadley	Tom Landon
Skeeter	Charles Moore
Mears	Edwin Brady

Interesting, better-than-average western with an historical flavor; Roy Rogers and pal Gabby find adventure and romance claiming a ranch in Texas in the reconstruction days. (Adults & Young People)

(Running time, 58 minutes)

Southward Ho! follows the fundamental western formula of outlaws vs. ranchers, but injects new interest by making the outlaws unscrupulous Union army officers in the reconstruction period right after the Civil War. At the close of the conflict ex-Confederate soldiers Roy and Gabby look about for some way to earn a living. Gabby remembers that he owns a half-interest in a Texas ranch and the two of them head southward to take it over and trp to put it on a profitable basis. They arrive to discover that the other owner is a Union officer, Colonel Denbigh, with whom they had had unpleasant wartime experience.. Quarrels are inevitable, soothed only by the presence of Denbigh's daughter, Ellen. The Colonel is appointed Military Governor of the section and is forced by his duties to turn over management of the ranch to Roy and Gabby. The Union soldiers sent by the government are headed by two villainous officers who plan to enrich themselves while collecting taxes. They start a campaign of terrorism and plundering without the knowledge or consent of the Colonel. The ranchers have been forced to give up their guns under martial law, but at last, under Roy's leadership, get them back and drive out the offending soldiers.

Roy Rogers is rapidly rising as a western favorite and here shows why. He looks the part, handles the action convincingly and sings the usual sagebrush ditties in agreeable manner. Mary Hart is again his feminine partner and a decorative asset. George Hayes adds atmosphere and comedy as the fire-eating Gabby who quarrels vehemently with the Union Colonel. The pace is more leisurely than usual for a western, but lopes along with a steady drive. And the photography is exceptionally able.

SAN DIEGO PUBLIC LIBRARY

MAN ABOUT TOWN:

Produced by Arthur Hornblow, Jr. for Paramount

Director: Mark Sandrich
Screenplay: Morris Ryskind
Story: Morris Ryskind, Allan Scott, Z. Meyers
Music & Lyrics: Matty Malneck, Frederick Hollander, Frank Loesser
Photography: Ted Tetzlaff
Editor: Leroy Stone

Bob Temple	Jack Benny
Diana Wilson	Dorothy Lamour
Sir John Arlington	Edward Arnold
Lady Arlington	Binnie Barnes
Dubois	Monty Woolley
Mme. Dubois	Isabel Jeans
Ted Nash	Phil Harris
Susan	Betty Grable
Hotchkiss	E. E. Clive
Rochester	Eddie Anderson

Also: The Merriel Abbott Dancers, Matty Malneck's Orchestra, and the Pina Troupe.

Smart, cheerful, amusing romantic comedy with Jack Benny as a bashful producer who tries to impress the feminine star of his show and acquire an amorous reputation by flirting with a titled London lady. (Adults & Young People)

(Running time, 85 minutes)

With **Man About Town** the Jack Benny of the screen may begin to catch up with the Jack Benny of the air. It is easily his most entertaining film to date and that propably because it follows the pattern of his popular broadcasts. Its story is similar to the rapid running plots of the weekly air shows and is spotted with the same type of attractive musical interludes. Eddie Anderson and Phil Harris are with him, the former stealing scenes on the screen as he does moments on the air as Rochester, Jack's comic butler, the latter leading Matty Malneck's orchestra and singing a duet with Dorothy Lamour. As a whole the picture seems a visual transcription of a good Benny broadcast, expanded for screen use and dressed up with excellent dance routines and eye-catching glamour-girl spectacles.

Bob Temple, young American producer, ought to be thoroughly happy. He has a successful show playing in London and peopled with gorgeous girls (chosen and costumed by Petty). But the girls, in particular show-star Diana Wilson, regard him as too respectable and too boring for romantic possibilities. He thinks that perhaps a reputation as a ladykiller will impress his Diana and determines to acquire one. A mild flirtation with Lady Arlington becomes much more than mild when she and Mme. Dubois decide to use bashful Bob to make their husbands jealous. It is a hectic and hilarious weekend he passes at a country estate. The husbands go gunning for the "lothario" and he is saved only when Rochester, his ebony butler, appears with a baby. But the trouble and danger prove well worth while — Diana is properly impressed.

Jack Benny, playing closer to his radio personality than before on the screen, strolls gaily through the film, a likable young man taking and giving wisecracks. As usual, he lacks conviction in the romantic scenes, but this time he is supposed to be a lame lover trying to make an impression. Eddie Anderson makes the most of his comedy lines as Rochester and contributes two superb solo dance routines. Dorothy Lamour poses glamorously as Diana, sings one song herself and another with Phil Harris, and dons a slave-girl costume reminiscent of her sarong in one brief tableau. The Merriel Abbott dancers and Dina Troupe appear in acrobatic numbers. Betty Grable and the Petty girls decorate the scenery in several colorful spectacles. Binnie Barnes and Isabel Jeans as the flirtatious wives, Edward Arnold and Monty Woolley as the outraged husbands, and E. E. Clive as a sardonic butler are fine mirthful menaces for the Benny bounce.. The camerawork is excellent and director Mark Sandrich has kept the fun moving fast between the song and dance interludes. It's lightweight and lively and sums genial warm weather amusement.

THE LAW COMES TO TEXAS:

Produced and distributed by Columbia

Director: Joseph Levering
Screenplay: Nate Gatzert
Photography: James S. Brown, Jr.
Music: Lee Zahler
Editor: Dwight Caldwell

John Haynes	Bill Elliott
Dora Lewis	Veda Ann Borg
Judge Dean	Bud Osbourne
Barney	Charles Whittaker
Jeff	Leon Beaumon
Governor	Paul Everton
Kaintuck	Charles King

Rugged routine western with Bill Elliott as a special agent who poses as an outlaw to round up a bandit gang. (Adults & Young People)

Eureka County in Texas is having trouble with criminals from the adjoining county who take advantage of an old law prohibiting officers from crossing county lines. The governor calls in John Haynes to establish law and order. This Haynes is a tough young fellow who had once studied law but who is now ready to enforce it with fist and gun. In short order he discovers that the bandits are in cahoots with a local judge who is in turn on the payroll of the rascally lieutenant governor. Disguising himself as an outlaw, Haynes joins the band and sets his trap. A blazing battle between the villains and state troopers under his leadership restores peace and comparative quiet to Eureka County.

Bill Elliott
"THE LAW COMES TO TEXAS"

Bill Elliott, a follower of the oldtime hard-hitting western heroes, battles his way through the film with zest and vigorous conviction. Charles King tags him bravely as pal Kaintuck. The two of them make a grand western pair for those who like their outdoor films fast and full of action and stripped of such current frills as prairie ballads. Bud Osbourne is the crooked judge and is aided in his villainy by mustached desperadoes Charles Whittaker and Frank Ellis. There is nothing new to the story, but it is raced through with considerable vitality.

THE HOUSE OF FEAR:

Produced by Edmund Grainger for Universal

Director: Joe May
Screenplay: Peter Milne (Based on a play by Thomas F. Fallon)
Novel: Wadsworth Camp
Photography: Milton Krasner
Editor: Frank Gross

Arthur McHugh	William Gargan
Alice Tabor	Irene Hervey
Joseph Morton	Alan Dinehart
Carleton	Walter Woolf King
Gloria De Vere	Dorothy Arnold
Jeff	El Brendel
Pierce	Harvey Stephens
Robert Morton	Robert Coote
Sarah Henderson	Jan Duggan
Mike	Tom Dugan
Tommy	Ben Lewis
Cameraman	Stanley Hughes
John Woodford	Don Douglas
Call Boy	Raymond Parker

Exciting comedy-mystery thriller in which a detective solves a murder committed in a theatre by producing the same show a year later with the original cast. (Adults & Young People)

(Running time, 66 minutes)

The House of Fear lives up to its title by providing a "ghost," strange happenings, eerie voices, threatening notes and secret passages. It also tries to match every chill or thrill with a laugh and much of the humor seems strained. The mystery itself is bewildering at times, but the villain is well hidden till the finish and there is plenty of suspense for creepy film fans.

During the performance of a Broadway play, the star actor is mysteriously murdered. The body disappears and the rumor that the actor's ghost is now haunting the theatre forces its closing. Detective Arthur McHugh takes the case and a year later, posing as a producer, opens the theatre again to stage the same show with the same cast. During rehearsals the chief actor is killed in the same way as was the first victim. McHugs goes ahead, however, while all manner of strange and threatening things happen. At last, on the opening night, he discovers the murder method and, after a wild chase through the backstage maze, captures the killer.

William Gargan carries the story ably with a reliable, forthright performance as the affable but alert detective turned producer. Irene Hervey helps out as the show's leading lady and Dorothy Arnold plays a clever chorus girl who is really the detective's wife. Alternately chilling and comic, **The House of Fear** is standard program fare done with average routine competence.

NAUGHTY BUT NICE:

Produced and distributed by
Warner Brothers

Director: Ray Enright
Screenplay: Richard Macaulay, Jerry Wald
Music & Lyrics: Harry Warren, Johnny Mercer (With acknowledgements to Richard Wagner, Franz Liszt, Wolfgang Mozart, Johannes Sebastian Bach)
Photography: Arthur L. Todd
Art Director: Max Parker
Editor: Thomas Richards

Zelda Manion	Ann Sheridan
Professor Hardwick	Dick Powell
Linda McKay	Gale Page
Aunt Martha	Helen Broderick
Ed Clark	Ronald Reagan
Joe Dirk	Allen Jenkins
Aunt Penelope	Zasu Pitts
Killer	Maxie Rosenbloom
Allie Gray	Jerry Colonna
Stanislaus Pysinski	Luis Alberni
Aunt Annabella	Vera Lewis
Aunt Henrietta	Elizabeth Dunne
Sam Hudson	Bill Davidson
Judge	Granville Bates
Dean Burton	Halliwell Hobbes

and
The National Jitterbug Champions

Swing musical comedy, energetic and entertaining, in which a sedate music professor takes a symphonic rhapsody to New York and tangles with crooked publishers, jitterbugs and a torch singer. (Adults & Young People)

(Running time, 90 minutes)

Away back in the beginning, scenarists Richard Macaulay and Jerry Wald may have had some notion of satirizing the popular music publishing business. But they soon forgot anything as serious as satire and aimed at a whacky script that would provide convenient excuses for slaphappy swingtime antics. Everyone else connected with the production followed their lead. **Naughty But Nice** — that title was pulled out of somebody's hat — is a cockeyed comedy, implausible and exuberant and overdone and in general breezily amusing.

Young Professor Hardwick has two afflictions which lead him into adventure: a serious regard for good music and a quartet of aunts. He goes to New York with a rhapsody he has composed and Aunt Martha, who ran away with a saxophonist years ago and is now a confirmed jitterbug, steers him to Tin Pan Alley. Music publishers grab at his piece and Professor Hardwick goes home in a glow — until he hears his great work broadcast by swingsters as "Hooray for Spinach." He hurries back to the big city to defend the honor of his profession and is shanghaied into the whacky world of popular music by means of a drink he fondly thinks is lemonade. When he comes to, several days later, he discovers that he has signed a contract to concoct more hit tunes with the assistance of Linda McKay and that he has been romancing with night-club singer Zelda Manion. The problems of classical music vs. the tune publishers and of Linda vs. Zelda are enough to keep him in a dizzy whirl. Then, to add to his worries, he is sued for plagarism by a wildeyed composer who claims he himself created the tune some years before. But when the case comes to court, Professor Hardwick's troubles disappear. The aunts become assets as one of them proves that the wildeyed composer, a former boyfriend, originally stole the tune from someone else and all of them demonstrate the proof to the judge. And the test of the trial helps the Professor make a choice between Linda and Zelda.

Dick Powell, who has long since shed the self-consciously cute and slightly pompous manner of his **Flirtation Walk** and **Shipmates Forever** days, is happily cast as Professor Hardwick and shows himsslf an able light comedian, bravely enduring even such exercises as the unwitting winning of a jitterbug contest when an enthusiastic entrant, her partner disqualified, captures him and wrestles him to victory. Ann Sheridan, despite top billing and advertising emphasis on "oomph," appears only briefly and sings several songs as night-clubber Zelda. Gale Page, who came to the screen as a radio songstress, gets her first chance to sing as comrade-composer Linda. Helen Broderick and Zasu Pitts lead the clowning aunts. Allen Jenkins and Jerry Colonna cavort about as conniving tune-thieves. Maxie Rosenbloom indulges in a hearty workout as a combination butler-cook with a phobia against doorbells. Luis Alberni gesticulates vehemently as composer Pysinski. All of them and a host of jiving jitterbugs strive strenuously and usually successfully to provide passing popular entertainment.

MOUNTAIN RHYTHM:

Produced by Harry Grey for Republic

Director: R. Reeves Eason
Screenplay: Gerald Geraghty
Story: Connie Lee
Photography: Ernest Miller
Editor: Lester Orlebeck

Gene	Gene Autry
Frog	Smiley Burnette
Alice	June Storey
Ma Hutchins	Maude Eburne
Judge Worthington	Ferris Taylor
Cavanaugh	Walter Fenner
Rocky	Jack Pennick
Daniels	Hooper Atchley
MacCauley	Bernard Suss
Sheriff	Edward Cassidy
Carney	Jack Ingram
Deputy	Tom London
Kimball	Roger Williams
Burt	Frankie Marvin

Good Gene Autry western in which Gene and Frog help the ranchers defeat the scheme of an unscrupulous resort owner to take over the public range lands. (Adults & Young People)

(Running time, 57 minutes)

Gene and his pal Frog find their latest adventure when they head for the Pueblo Springs district, Colorado, in response to an appeal from Frog's rancher-aunt, Ma Hutchins. She and her neighbors are worried about a proposed public auction of the range lands on which they depend. On the way to Pueblo Springs, Gene and Frog pick up a pair of hoboes called Judge and Rocky, then get into a fight with a bus driver and wind up in jail.

Dick Powell — Ann Sheridan

"NAUGHTY BUT NICE"

Ma Hutchins bails them out and they go to work on the auction problem. The villain behind it is hotel owner Cavanaugh, who is plotting to acquire the lands cheaply and establish a huge tourists' playground. Gene collects all available cash from the ranchers for bidding, but one of Cavanaugh's henchmen hijacks it. Then Gene tries to round up the cattle for a quick sale to get more money. Cavanaugh halts that by starting a gold strike rumor which lures the cowboys into prospecting. Just in time hobo Judge produces a horde of fellow hoboes who help Gene handle the cattle and expose Cavanaugh's plot at the auction. The ranchers are permitted to buy the land and a big celebration is in order.

Gene Autry, Saturday matinee favorite, fights and rides and sings in fine fettle. Smiley Burnette as Frog indulges in his usual comic antics, aided by Ferris Taylor and Jack Pennick as the hobo leaders. June Storey smiles prettily for the mild romantic interest as an employee at the villain's resort. The use of hoboes instead of regulation cowboys for the rescue work adds novelty to the familiar formula and there is more than usual emphasis on comedy. The mountain backgrounds are attractively photographed and the general production is well done.

DAUGHTERS COURAGEOUS:

Produced by Hal B.. Wallis for First
National, distributed by
Warner Brothers
Director: Michael Curtiz
Screenplay: Julius J. and Philip G. Epstein (Suggested by a play by Dorothy Bennett, Irving White)
Photography: James Wong Howe
Editor: Ralph Dawson

Gabriel Lopez	John Garfield
Jim Masters	Claude Rains
Nan Masters	Fay Bainter
Sam Sloane	Donald Crisp
Buff Masters	Priscilla Lane
Fanny	May Robson
Tinka Masters	Rosemary Lane
Linda Masters	Lola Lane
Cora Masters	Gale Page
George	Frank McHugh
Johnny	Jeffrey Lynn
Eddie	Dick Foran
Manuel Lopez	Gorge Humbert
Judge Jornsby	Berton Churchill

Warmly human and humorous comedy drama, made and played with deft skill and affectionate understanding; the story of a woman and her four daughters whose quiet lives are disturbed by the return of the father who had abandoned his family twenty years before (Adults & Young People)

(Running time, 107 minutes)

Daughters Courageous is a successor but not a sequel to **Four Daughters.** It has the same players, the same directors, the same mood and style and undoubtedly will enjoy the same popularity. But the story is new and has no connection with the previous picture.

For twenty years Jim Masters, who succumbed to wanderlust and left his wife and four daughters, has been vagabonding about the world. Nan Masters has raised her four girls and acquired a divorce and the five of them are getting along cheerfully without father Jim. Nan has just won her daughters' approval of her marriage to a solid and respectable and quite likable businessman — when Jim walks into their California cottage. He ought to be a scoundrel and his daughters are ready to regard him as such. But he isn't. He's a very attractive father with an easy tongue, an amusing wit and much worldly wisdom. The girls vow collective resistance to this invasion, but one by one they succumb to his charm and give him their confidence. Three of them have very nice boyfriends, reliable young men who promise to develop into upright citizens. The youngest, however, is infatuated with a fisherman's son, a rather bitter and cynical youth who promises to develop into another vagabond like Jim. The girls' own marriages depend upon that of their mother, but they are willing to sacrifice themselves for this prodigal but charming new parent. At last the prospective stepfather appeals to Jim not to deprive his daughters of future happiness and Jim, after talking the problem over with Nan, departs once again, this time taking with him the young fisherman who would spoil his daughter's life as he himself had her mother's.

Filled with sentiment, **Daughters Courageous** is never sentimentalized, is played with such admirable restraint and consistent understatement in its emotional scenes that it never becomes sticky or false in tone. The treatment is honest, not artificial, natural, not theatrical. Its characters are real, have depth, seem to have existence beyond the chapter of their lives caught on the screen. John Garfield heads the billing as the cynical and impertinent young fisherman who is in essence a repeat performance as forcefully played of the embittered young outcast he portrayed in **Four Daughters.** But it is Claude Rains as the father whose superb characterization dominates the film with the aid of a script that gives him the choice lines and most effective scenes. Fay Bainter is fine as the mother, Donald Crisp sympathetic and understandable as her middle-aged suitor. The four girls, the Lane sisters and Gale Page again, form a delightful and appealing quartet. As before, Priscilla Lane is paired with John Garfield for the most important part of the four and plays it with effective naturalness. Director Michael Curtiz has caught the mood at the start and sustained it through smoothly merging scenes. And the technical production is polished and skillful throughout.

IT COULD HAPPEN TO YOU:

Produced by David Hempstead for
20th Century-Fox
Director: Alfred Werker
Screenplay: Allen Rivkin, Lou Breslow
Story: Charles Hoffman
Photography: Ernest Palmer
Art Directors: Richard Day, Chester Gore
Music Director: Samuel Kaylin
Editor: Nick De Maggio

MacKinley Winslow	Stuart Erwin
Doris Winslow	Gloria Stuart
J. Hadden Quigley	Raymond Walburn
Freddie Barlow	Douglas Fowley
Agnes Barlow	June Gale
Alfred Wiman	Clarence Kolb
Sandy	Paul Hurst
District Attorney	Richard Lane
Pedley	Robert Greig

Light and lively comedy-mystery with Stuart Irwin as a mild advertising clerk who is involved in a murder case and is saved from conviction and given a business boost by his faithful wife. (Adults & Young People)

(Running time, 72 minutes)

It Could Happen to You begins as a domestic comedy with the familiar story of the timid soul who has all the necessary qualities for success except the ability — or the nerve— to sell himself to his boss, but does have a wife to urge him into ambition. Mac Winslow is a simple, trusting, good-natured fellow, an employee of an advertising agency, who evolves fine ideas but also permits his co-worker Freddie Barlow to appropriate them and take the credit. His wife, Doris, tries to make him assert himself and at last sends him out to a party given by his boss, J. Hadden Quigley, to put across an advertising idea. It is a gay spree the boss is throwing with chorus girls for the entertainment of the guests. Mac manages to make some impression on his boss and, on the way home with Barlow, celebrates at several bars. Then the story suddenly shifts to mystery melodrama when he arrives home and his wife discovers a woman's body in his car. Circumstantial evidence brings his arrest and the District Attorney considers the case closed, is prepared for the death sentence. Doris alone is convinced he is innocent, but is unable to get the authorities to reopen the case and starts to investigate herself. She points out to boss Quigley that if Mac is put on the witness stand he will be questioned about the party he attended and immediately Quigley and others who were there rush to flatter and cajole poor Mac. Meanwhile Doris and Barlow retrace the return trip he and Mac had taken that fateful night and finally trace the real murderer. In a fast action climax the killer is caught and Mac is not only exonerated but given a better job by Quigley.

The latter portion is basically serious with husband Mac facing execution, but is played for laughs in a minor **Slight Case of Murder** manner. The only way, for example, that Barlow can recall what he and Mac did that night is for him to get as drunk as he had been then. Later, when the murderer has kidnapped Doris, Barlow collects officer aid by speeding along roads and gathering a convoy of pursuing police. There is a definite attempt throughout to make the characters and action seem natural and real. The off-key scenes are those of excessive drinking, which can be excused only as necessary for the plot development. Stuart Erwin is, of course, ready choice for good-natured and gullible Mac, Gloria Stuart is a spirited Doris and the two of them balance nicely for a likable domestic-comedy team. The material is somewhat satiric, ridiculing such people as the lawyer who refuses to save an innocent man unless his fat fee is met, the fairweather friends who duck out of sight when trouble comes and the employer who recognizes ability only when his own social standing is at stake. As a whole, however, the film is more effective as an amiable, quite plausible comedy melodrama.

FROM BAD TO BETTER — JUNE

(Screen adaptations as viewed by John Cleveland)

The editor said I had the makings of a good idea. I wanted to discuss the screen possibilities of new books and plays, and give the movies a few helpful hints on how to adapt them. The editor said that he was running a review of pictures and didn't intend to allow mysticism to creep into its pages. Would I restrict myself to pictures already produced, which had books and plays as their source? I remembered my wise old father's words: "Never cross an editor, son," and obeyed them implicitly. But since I spoke to the editor I have been reading for a motion picture company, and can now make a few predictions without travelling into the realm of the occult.

* * *

Some of this year's crop of Broadway plays have already been purchased, and a couple are already before the cameras. **"Abe Lincoln in Illinois"** is the most prominent of the latter. The Sherwood play stands an excellent chance of being a disappointing movie. It was a documentary play, moving forcefully and surely through a series of episodes in a young man's life. The playwright made no attempt to fit it into the normal definition of a play. The young Lincoln (not to be confused with the picture of the same name) is a bewildered youth, vaguely conscious of a driving destiny. His desire to evade that destiny, the woman who forces him to meet it, his melancholy when his lotus-eating is permanently ended by his election to the presidency; these make up the story. There is a beautiful movie in all this, a movie of true patriotism, of pathos, of beauty — but the temptation to mess around with it will be almost overpowering. Sherwood is doing his own adaptation and may manage to stay away from Hollywood heroics, and if he does, watch this one for the movie of next year.

Kay Hepburn reportedly owns the motion picture rights to Philip Barry's **"Philadelphia Story"** in which she now appears on Broadway. Katherine has had her best and most exciting year, and will probably be wise enough to make '40 auspicious too. The Hepburn plays a wealthy virgin who gets drunkee and loses her offensive primness. The Barry play, left intact, is good movie fare. The cracks about Mr. Iwantabepresident Luce will have to be deleted, of course, but the situations and dialogue can stand pretty much as is. This will draw the people who loved **Holiday** to the movie palaces.

Ethel Waters' smashing, crashing, terrifying **"Mamba's Daughters"** cannot be screened. Why negroes are allowed to appear only as 'umble hired hands in the films is one of those unreasonable mysteries propagated by Mr. Hays and his friends. **"The Little Foxes,"** Talulah Bankhead's best starring vehicle, meets the same general ban. The West Coast mustn't slap the South's wrist. Lillian Hellman, the authoress, hay have some tricks up her sleeve, however. She is the wizard who made the movie impossibility, **"The Children's Hour"** into the movie smash, **We Three.** She will undoubtedly turn this new thriller into **The Church Mice** and no southern colonel will have to turn a hair.

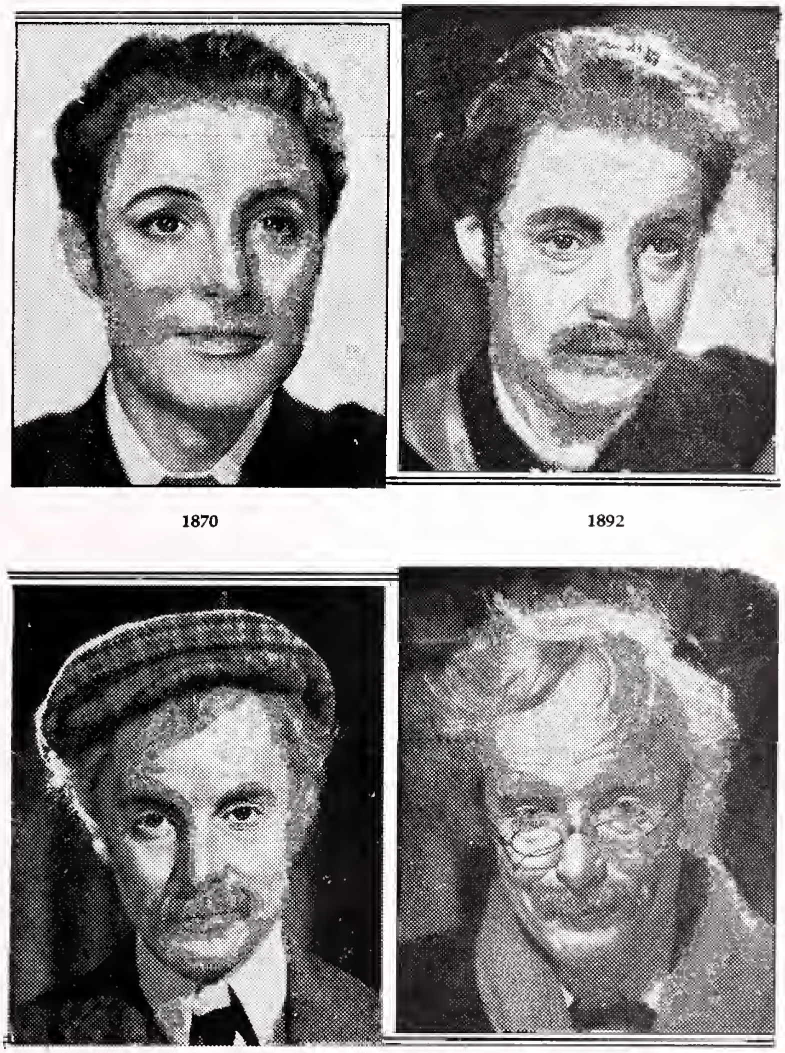
S. N. Behrman's plays have always been too talky (and such talk!) for the movies, but his new **"No Time for Comedy"** is typed with a different ribbon. This is the simple story of a playwright torn between a desire for "expression" and a record of past successful comedies. His wife says he should write comedies; the other woman says his play about Spain is lovely. The movies can turn all this into a story about a movie writer who is tormented by a choice between Westerns and Bette Davis specials. Or they can screen it verbatim. They'd better do just that.

"The Primrose Path" is banned for reasons implicit in the title. **"Oscar Wilde"**: ditto.

GOODBYE, MR. MIKADO

The sultry month of June has produced exactly two adaptations worth talking about. They have both been talked about twice in these pages. Nigel Dennis, who writes about foreign films in this space, stole into my baliwick and wrote of **Chips** and the **Mikado** on the feeble pretext that they were English films. They were screened in England, yes — but that was the MGM lion, not the British. With George and Liz dropping in for tea with Frank and Ellie, and the boys in the military departments of the two governments trading "secrets," the United Kingdom may be considered part of the United States. Mr. Dennis, can't you see that NO TRESPASSING sign?

When Professor Phelps and Swami Woollcott jumped up and down about a



1870

1892

1908

1928

Robert Donat

"GOODBYE, MR. CHIPS"

SAN DIEGO PUBLIC LIBRARY

little novelette out of England, I sneered happily. The boys are cheering the reaction in literature, I told my interested cronies. They are tired of Hemingway's **cojones** and Dos Passos' ugly truths. They'd like to see literature return to Queen Victoria's days, and Jimmy Hilton is the boy who can return it.

I said all that, and now I'm inclined to regret it. I still think that **"Goodbye, Mr. Chips"** was the most highly overrated piece of fiction to cross the water in this decade. I still firmly believe that sentiment is all right, but not a cheering matter. I believe all that about print, but my thoughts about Chips, the movie star, are entirely different.

Sam Wood left the Marx Brothers to interrupt radio programs, and sailed to England to screen the Woollcott-Hilton masterpiece (Woollcott's wordage about the book must equal Hilton's in it). He hired Robert Donat to portray the aging schoolmaster, and then picked up a group of legitimate public-school boys to portray themselves. I agree with Nigel Dennis when he cries that the "ability to look like Andy Clyde" does not entitle Donat to hosannas. But Andy's eyes are crossed, and Robert's sparkle. The mincing jog-trot he invented for Chips is a neat bit of character building. And as a young, bewildered, professor Donat is perfection.

But it was the boys who sold the picture to me. Never in my movie-going experience have I seen a pack of more ingenuously accurate portrayals. If these are not public school boys, if this is not the public school system, then it is as I have always imagined it and would have it. The youngster who plays the very youthful scion of the Dorset family wins my vote for this year's baby Oscar. And the rollcall with the occasional "Secundus" following a name, haunts my memory.

The movie is a splendid adaptation of the book. It retains the book's mood completely, and the sentiment is just as moist and no wetter than it was in the novel. The flashback technique used in the original works more effectively on the screen. The aging process is more vividly presented on film than on the printed page.

I have a feeling that **Chips** presents a partial answer to the movies' problem. Gentle, humorous sentiment seems to sell, and if it is not literature, it is comparatively cultured movie fare. One movie version of **Chips** is worth ten super-colossal prestige spectacles.

Which brings us neatly to that super-colossal prestige spectacle, **The Mikado.**

I am no Savoyard but I like **"Iolanthe"** as well as the next man, and I'm a sucker for the 'Model Major-General.' **"The Mikado"** is something else again. As far as I can see it is the weakest link in the D'Oyly Carte chain. I have watched assorted negroes jazz it up this winter, and aside from Bill Robinson's dancing, which was inferior to his steps at the Cotton Club, I couldn't help thinking that they should have left bad enough alone.

The movie version dots everyone of Gilbert's 'i's, and all Martyn Green's grimaces jump from the screen, twenty times as big as life and disproportionately terrifying. Kenny Baker plays Ko-Ko, the worst leading man rôle ever written, with a reasonable amount of savoir-faire, considering the fact that he is surrounded by the masters.

There are some awesome silences occasioned by the director's respect for the script. Characters move from place to place silently when the script calls for a scene change and no dialogue. The music is as delightful as it has always been. But that lengthy, boring plot does not improve in the complete darkness of a movie emporium.

FIVE CAME BACK:

Produced by Robert Sisk for RKO-Radio
Director: John Farrow
Screenplay: Jerry Cady, Dalton Trumbo, Nathaniel West
Story: Richard Carroll
Music Score: Roy Webb
Photography: Nicholas Musuraca
Art Director: Van Nest Polglase
Editor: Harry Marker

Bill	Chester Morris
Peggy	Lucille Ball
Alice	Wendy Barrie
Crimp	John Carradine
Pete	Allen Jenkins
Vasquez	Joseph Calleia
Prof. Spengler	C. Aubrey Smith
Joe	Kent Taylor
Judson Ellis	Patric Knowles
Martha	Elisabeth Risdon
Tommy	Casey Johnson
Larry	Dick Hogan

Tense and thrilling melodrama, forcefully presented and splendidly played; the story of eleven varied people aboard a plane forced down in the South American jungle, faced with the knowledge that only five can make the return trip. (Adults & Young People)

(Running time, 74 minutes)

Lucille Ball **Casey Johnson** **Elisabeth Risdon**

"FIVE CAME BACK"

Five Came Back is proof again that neither an extravagant production nor a big-name cast are necessary for gripping entertainment. Economically budgeted and completely unpretentious, undoubtedly planned as a program picture, it is lifted out of its class by sheer all-around competence. It has a simple story which does not need to strain for dramatic effects and sustains interest to the end. And it has been presented with convincing performances and brilliant direction.

When the plane takes off from San Francisco bound for Panama City, there are twelve individuals aboard: two pilots and a steward; an anarchist sentenced to death and the detective taking him back for a reward; a girl of dubious past; an elderly scientist and his wife; a wealthy young man and his bride; a gang leader's small son and his gunman guardian. The steward is lost in a fall from the plane. The others are forced off course by a storm and down into an equatorial jungle inhabited by head hunters. Several weeks there in the wilds emphasize the varying traits of the eleven while the pilots work over the crippled ship. At last, when it is repaired enough for a return try, it can develop only enough lifting power to carry five people, It is the anarchist, to whom return means death and who has the only gun, who becomes the judge in the powerful climax and names the five to be saved.

In general outline that story idea is familiar. It is told this time with rare conviction. Scenarists and director have wisely realized that the material is strong in itself and that restraint and understatement make it most effective. The players, to, have kept it down, never exaggerating, never straining for emphasis. The cast is shrewdly balanced: Chester Morris as the taciturn chief pilot, Kent Taylor as his romantic assistant, Lucille Ball as the persuasive lady with a past, Dick Hogan and Wendy Barrie as the appealing elopers, C. Aubrey Smith and Elisabeth Risdon as the very human scientist and wife, Casey Johnson as an admirably unaggravating little boy, Allen Jenkins as the good-hearted gunman, John Carradine as the determined detective, and Joseph Calleia as the magnificently characterized anarchist. Director John Farrow has taken time to develop each character fully, yet has kept the action moving, building steadily towards the decision climax. And the physical production is steadily sure and competent.

CLOUDS OVER EUROPE:

Produced in England by Irving Asher, distributed by Columbia
Director: Tim Whelan
Screenplay: Ian Dalrymple
Story: Brock Williams, Jack Whittingham, Arthur Eimperis
Photography: Harry Stradling
Art Director: Vincent Korda
Editor: William Hornbeck

Tony McVane	Laurence Olivier
Kay Hammond	Valerie Hobson
Major Hammond	Ralph Richardson
Jenkins	George Curzon
Barrett	George Merritt
Blenkinsop	Gus McNaughton
Mackenzie	David Tree
Stage Doorkeeper	Hay Petrie
Daphne	Sandra Storme
Karl	Frank Fox
Air Marshall Gosport	George Butler
The Baron	Gordon McLeod
Peters	John Longdon

Jaunty and amusing combination of light comedy and spy melodrama in which Scotland Yard's whimsical Major Hammond solves the mystery of plane disappearances. (Adults & Young People)

(Running time, 82 minutes)

Clouds Over Europe, originally titled **Q Planes,** is Columbia's first British production under its new and more ambitious program abroad. It is a spy thriller with plenty of virile action excitement. But what gives it novelty and lifts it out of the regular run of program melodramas is its sense of humor, the light comedy touch which brightens even the moments of serious heroics. Its detective, Major Hammond, is one of the most delightful sleuths to reach the screen and is definitely worth further adventures in future films.

The beginning is grim enough — travelogue shots of London scenes with an off-screen voice gravely discussing such serious matters as trade statistics and the cares of empire. Then Scotland Yard's Major Hammond takes over and with the assistance of a witty and debonair script turns an espionage mystery into an enjoyable comedy. He believes there is more than mere coincidence in the disappearance within a year of four planes testing secret apparatus on trial flights. Pilot Tony McVane is about the only one in England who agrees with him and they discover that a spy gang is operating from an innocent-looking trawler off the coast, bringing down the planes with a powerful ray that cripples the motors, then capturing both planes and pilots. Tony's plane is brought down by the ray, he and the others stage a terrific battle on the trawler — and Major Hammond arrives with a British destroyer in time to make the seas safe for British aviation.

The story itself is no index to the entertainment. The dialogue is punctuated with chuckles rising to laughs and Major Hammond dominates the show, an unexpected man, both whimsical and efficient, eccentric and human. Lightly and deftly played by Ralph Richardson, the Denny of **The Citadel,** he is a splendid addition to the list of screen sleuths. Valerie Hobson is the blonde reporter posing as an airport waitress, who dallies with the Major but marries pilot Tony. Lawrence Olivier heads the cast as Tony, but can do little more than walk through the stereotyped part. The general production, while not extravagant, is thoroughly competent. It's a British picture to please Americans.

THE GIRL AND THE GAMBLER:

Produced by Cliff Reid for RKO-Radio
Director: Lew Landers
Screenplay: Joseph A. Fields,
Clarence Upson Young
Play: "The Dove" by Willard Mack
(Based on the story "Blue Ribbon" by Gerald Beaumont)
Photography: Russell Metty
Music Director: Roy Webb
Art Director: Van Nest Polglase
Editor: Desmond Marquette

El Rayo	Leo Carrillo
Johnny Powell	Tim Holt
Dolores	Steffi Duna
Mike	Donald MacBride
Pasqual	Chris-Pin Martin
Rodolfo	Edward Raquello
Charlie	Paul Fix
Pedro	Julian Rivero
Gomez	Frank Puglia
Madge	Esther Muir
Manuelo	Paul Sutton
Andres	Charles Stevens
Tomaso	Frank Lackteen

Lightweight and very lively comedy-melodrama in which a Mexican Robin Hood wagers he can gain the love of a dancer, wins his bet and loses the girl. (Adults & Young People)

(Running time, 62 minutes)

This is the latest reincarnation of Willard Mack's play, **"The Dove,"** which started its stage career under David Belasco and has since been made and remade into movies. The accent this time is on comedy and music and dancing, the first time-worn, the latter two Mexican. El Rayo, bandit who robs the rich to help the poor and who is proud of his conquests among the senoritas, hears his lieutenant Rodolfo bewailing his inability to impress his lady-love. El Rayo wagers that he himself could woo and win the girl within twenty-four hours. She is the dancer Dolores, known as "The Dove," and she performs at the Blue Pigeon near the American border. But Dolores is in love with a young American gambler, Johnny Powell, and El Rayo meets little success. Then Johnny is involved in a shooting and lands in jail. El Rayo makes a bargain: if Dolores will come with him to his camp, he will have his men rescue Johnny. While they dash about, hoodwinking the authorities, Dolores hoodwinks El Rayo in turn. He wins his bet — but at the finish he has helped Dolores and Johnny escape across the border and is convinced more than ever that he is a very great man indeed.

All of the usual western action is included, riding, fighting and gunplay, and in addition there is much Mexican music. The major asset is Leo Carrillo, grimacing valiantly and indulging in dialect antics as bandit El Rayo. Steffi Duna's dancing lends color and dash to several scenes. The film never takes itself seriously and its amiable attitude compensates for the familiarity of its formula.

Steffi Duna Leo Carrillo Tim Holt, Jr.

"The GIRL and the GAMBLER"

DOWN THE WYOMING TRAIL:

Produced by Edward Finney for Monogram
Director: Al Herman
Screenplay: Peter Dixon,
Roger Merton
Photography: Marcel LePicard
Editor: Holbrook Todd

Tex Yancy	Tex Ritter
Candy Parker	Mary Brodell
Jerry Parker	Bobby Larson
Becker	Charles King
Blackie	Bob Terry
Missouri	Horace Murphy
Limpy	Ernie Adams
Waitress	Jean Southern
Monte	Jack Ingram

and "White Flash"

Mediocre western with Tex Ritter as a wandering cowpuncher who cleans out a rustling gang during a Wyoming winter. (Adults & Young People)

(Running time, 56 minutes)

With the substitution of stampeding herds of elk for stampeding herds of cattle, **Down the Wyoming Trail** is flatly a formula film. Riding through the Wyoming hills in wintertime, Tex meets young Jerry Parker and an old friend, Missouri, and promptly proves his heroic qualities by saving Jerry's sister from an elk stampede. She rewards him by firing her foreman Blackie and giving Tex the job. Blackie has been working with rustler Red, who stampedes the elk to distract the ranchers whenever he wishes to appropriate some of their cattle. Tex is accused of a murder, escapes a lynching with the assistance of his old friend the sheriff, joins the outlaw gang to wipe them out, clear his name and win the girl.

Tex Ritter plays it in his usual straight style and helps out with some of the many musical interludes. Horace Murphy is tagged for the comedy as sheriff Missouri. The villains are led by Charles King who has such a bad conscience that he scares himself to his death. Fist fights and gun battles spot the action, but the picture as a whole seems to skip about aimlessly. And much of it is obviously composed of stock shots pasted in.

NORTH OF THE YUKON:

Produced and distributed by Columbia
Director: Sam Nelson
Screenplay: Benett R. Cohen
Photography: George Meehan
Music & Lyrics: Bob Nolan
Music Director: M. W. Stoloff
Editor: William Lyon

Jim Cameron	Charles Starrett
Jean Duncan	Linda Winters
Bob Cameron	Bob Nolan
Pierre Ledoux	Paul Sutton
Mart Duncan	Robert Fiske
Inspector Wylie	Vernon Steele
Corporal Hawley	Edmund Cobb
Carter	Tom London
Atkins	Lane Chandler
Barton	Richard Bottiller
Meeker	Kenneth Duncan
MacGregor	Harry Cordina

Sons of the Pioneers

Exciting outdoor melodrama about a sergeant of the Canadian Mounted Police who has himself whipped out of the service that he may track down a gang of fur raiders. (Adults & Young People)

(Running time, 62 minutes)

When Sergeant Jim Cameron of the Royal Canadian Mounted Police finds a trading post ablaze in the north woods he plunges into romance and his most dangerous case. The proprietor has been killed by fur raiders and in a back room is hiding a girl, Jean Duncan, the only witness to the crime. He and his brother Bob take her to a post near their headquarters and with her aid locate the killer. But they do not have enough evidence — and the problem is further complicated by the fact that Jean's uncle is the leader of the crooks. Desperate measures are needed and Sergeant Jim is the man to take them. He determines to convince the raiders that he has turned crook himself and is drummed out of the service, even runs the gauntlet of dishonor. But it enables him to locate the hideout, rescue Jean and bring the gang to justice.

That is typical, well-worn melodramatic material, but it is given more than usual interest by several fine performances. Charles Starrett is a grand Sergeant Jim, natty in uniform, convincing in appearance and effective in action. Paul Sutton is a vigorous French trapper, the gang's killer. Linda Waters should soon be a popular outdoor heroine. The Sons of the Pioneers supply several musical moments and fill in as members of the Mounted. Action fans will be very well satisfied.

SUSANNAH OF THE MOUNTIES:

Produced by Darryl F. Zanuck for 20th Century-Fox

Director: William A. Seiter
Screenplay: Robert Ellis, Helen Logan
Story: Fidel La Barba, Walter Ferris (Based on the book by Muriel Denison)
Photography: Arthur Miller
Art Directors: Richard Day, Albert Hogsett
Music Director: Louis Silvers
Editor: Robert Bischoff

Susannah Sheldon	Shirley Temple
Inspector Angus Montague	Randolph Scott
Vicky Standing	Margaret Lockwood
Little Chief	Martin Good Rider
Pat O'Hannegan	J. Farrell MacDonald
Chief Big Eagle	Maurice Moscovich
Supt. Andrew Standing	Moroni Olsen
Wolf Pelt	Victor Jory
Harlan Chambers	Lester Matthews
Randall	Leyland Hodgson
Doctor	Herbert Evans
Williams	Jack Luden
Sergeant MacGregor	Charles Irwin
Corporal Piggott	John Sutton
Chief	Chief Big Tree

Pleasant, moderately exciting juvenile adventure film with Shirley Temple as an orphan who is adopted by the Canadian Mounted Police and who helps them keep the Indians quiet for the building of the Canadian Pacific Railroad. (Family)

(Running time, 78 minutes)

This is Shirley Temple's 21st feature film since her graduation from the Baby Burlesque series of shorts and it rounds out her screen experience to date. She has now tried just about every variety of picture except the chill-thrill Frankenstein type. **Susannah of the Mounties** is an outdoor adventure yarn that tags **Dodge City** and **Union Pacific** to worry about railroad pioneering and the winning of the west — this time the Canadian west.

The place is northwest Canada and the time is about 1884. The Canadian Pacific is pushing its rails toward the coast and the Indians, despite a treaty of friendship, are restless at this invasion of their land. A raiding party strikes a small settlement and massacres everyone except little Susannah Sheldon, who is found by Inspector Angus Montague of the Mounted Police. The superintendent of the post calls in the Indian Chief, who agrees to punish the raiders and leaves as hostage his son, Little Chief. Susannah and the boy become firm friends and sign their own "treaty." Peace at the post is disturbed only by Susannah's jealousy of Inspector "Monty's" romantic interest in the superintendent's lovely duaghter, Vicky. Then suddenly Indian warfare breaks out again. The traitorous Wolf Pelt leads an attack on a railroad construction gang and the consequent request for Army aid arouses the surrounding tribes. The Police post is stormed, Little Chief taken back and with him Inspector Monty, whose life is to be forfeit if the Army is not stopped. Reinforcements will be too late, so the gallant little garrison plans a counter-attack to try to save Monty. Little Susannah remembers her treaty with Little Chief and slips away to the Indian camp — to be thrown in with Monty and face the same fate. But they are brave souls both and the scenarists have arranged a surprise climax that rewards their bravery and clears the way for friendship, romance and the railroad.

As Shirley is growing up her roles — not necessarily her pictures — are growing up with her. As Susannah she gallops about on horseback, is initiated in tribal customs, becomes jealous of a mere city beauty winning her favorite officer's heart and is the one who finally brings an end to the Indian warfare. She is still without question the reigning child performer, a charming and effective personality and a capable trouper. Randolph Scott, who was with her in **Rebecca of Sunnybrook Farm,** is a standard, straightforward hero as Inspector Montague, handsome with wavy hair and snappy mustache. Margaret Lockwood, feminine lead of Alfred Hitchcock's **The Lady Vanishes,** makes her Hollywood debut and has little more to do than look lovely as city-girl Vicky. Young Martin Good Rider, 13-year-old Blackfoot Indian, is a fine playing foil for Shirley and supplies amusing interludes as the Little Chief. The picture as a whole is less pretentious than usual for a Shirley Temple feature, but has been given a careful, competent production. It's a good adventure story in the children's book manner and youngsters will probably enjoy it heartily.

Shirley Temple

GRAND JURY SECRETS:

Produced and distributed by Paramount

Director: James Hogan
Screenplay: Irving Reis, Maxwell Shane
Photography: Harry Fischbeck
Art Directors: Hans Dreier, Franz Bachelin
Editor: Hugh Bennett

John Keefe	John Howard
Agnes Carren	Gail Patrick
Bright Eyes	William Frawley
Michael Keefe	Harvey Stephens
Mrs. Keefe	Jane Darwell
Anthony Pelton	Porter Hall
Robson	John Hartley
Thomas Reedy	Morgan Conway
Robert Austin	Elisha Cook, Jr.
Norman Hazlitt	Elisha Cook, Jr.
Doyle	Jack Norton
Murphy	Richard Denning
Billy Hargraves	Gordon Jones
Herzog	Charles Jackson
Miss Clark	Kitty Kelly
Frankie	Johnny Morris

Standard program melodrama with some novel short-wave radio material, about the conflict of two brothers, one an ambitious reporter, the other an assistant district attorney in charge of a grand jury investigation. (Adults & Young People)

(Running time, 62 minutes)

John Keefe, smart but unscrupulous reporter, knows there is a big story in the secret grand jury investigation his brother, assistant district attorney Michael Keefe, is conducting. When he gets a compact short-wave radio set that can fit in a brief-case, he plants it in the jury room, discovers that the investigation is of "bucket shops" handling fake stocks and writes the story for his paper. Brother Michael, of course, is accused by opposition papers of releasing legal secrets. Reporter John, aroused at his family's censure and his editor's insistence his methods were unethical, determines to conduct a personal investigation and trap the criminals himself. They capture him and are taking him for the proverbial "ride" when his short-wave code signals are answered by a group of radio amateurs who come to his rescue. The crooks are captured and John has redeemed himself.

John Howard as the reporter who tries to take his brother's girl as well as grand jury secrets, Harvey Stephens as the earnest and upright Michael, and Gail Patrick as the disputed fiance carry the story with conscientious and forthright performances. William Frawley adds inevitable comedy as cameraman Bright Eyes and Porter Hall leads the villains with suave intensity. There is a jitterbug sequence for variety, the pace is fast and the production displays standard studio skill.

THREE TEXAS STEERS:

Produced by William Berke for Republic

Director: George Sherman
Screenplay: Betty Burbeidge, Stanley Roberts (Based on characters created by William Colt MacDonald)
Photography: Ernest Miller
Music Score: William Lava
Editor: Tony Martinelli

Stony Brooke	John Wayne
Tucson Smith	Ray Corrigan
Lullaby Joslin	Max Terhune
Nancy	Carole Landis
Ward	Ralph Graves
Sheriff	Rosco Ates
Lillian	Collette Lyons
Hercules	Billy Curtis
Steve	Ted Adams
Rankin	Stanley Blystone
Tony	David Sharpe
Morgan	Ethan Laidlaw
Postman	Lew Kelly
Willie the gorilla	Naba

Lively Three Mesquiteers western in which the boys come to the rescue of a girl who has inherited a circus, a ranch and a rascally business manager. (Adults & Young People)

(Running time, 59 minutes)

The happy circumstance that their 3M outfit is right next to the WE ranch is what introduces the Three Mesquiteers, Stony, Tucson adn Lullaby, to a charming lady-in-distress an one of their most varied adventures. The lady is named Nancy, she owns but has never seen the WE ranch and she inherits a circus from her grandfather. Her business manager, Ward, has advance information that the state will build a dam on her property and tries to get her to sell. When she refuses, he goes to work to ruin her circus, hoping to force her into sale of the ranch. With what is left of the circus, she heads for her ranch to recuperate. But the 3M sign has fallen over and now spells WE. When the boys return to their place, they find a circus troupe rehearsing in the barn. The only gallant thing to do is to pitch in and help the lady recoup her fortunes. The recouping brings considerable excitement and much ado over a mortgage and the boys are even jailed for a time. But Lullaby drives Nancy's trotter, Rajah, to victory in the big race of the county fair and the purse pays off the mortgage and promises prosperity ahead.

There is the usual quota of outdoor action and the circus troupe adds western novelty. The Three Mesquiteers themselves, of course, are familiar friends in the persons of John Wayne, Ray Corrigan and Max Terhune. Their feminine incentive this time is Carole Landis, appropriately pretty and in need of masculine assistance. Ralph Graves glowers darkly as the villain and Roscoe Ates as the sheriff helps a tame gorilla provide the comedy. It's a steady western, set to the standard of the series.

INSIDE INFORMATION:

Produced by Irving Starr for Universal

Director: Charles Lamont
Screenplay: Alec Gottlieb
Story: Martin Mooney, Burnet Hershey
Photography: Arthur Martinelli
Art Director: Jack Otterson
Music Director: Charles Previn
Editor: Harry Keller

Kathleen Burke	June Lang
Danny Blake	Dick Foran
Capt. Dugan	Harry Carey
Crystal	Mary Carlisle
Banford	Addison Richards
Grazzi	Joseph Sawyer
Bixby	Grant Richards
Crawford	Paul McVey
Huxley	Selmer Jackson
Commissioner	Frederick Burton
Frenchy	John Harmon

Routine jewel-thief melodrama in which a young rookie finally convinces an old-fashioned police captain of the value of modern scientific methods. (Adults & Young People)

(Running time, 62 minutes)

When Danny Blake, rookie cop with detecting-ambitions, is assigned to the precinct of Captain Dugan, who believes in the old-fashioned strongarm methods and dislikes scientific youngsters, he is not at all adverse to the new job — the Captain's niece is very good-looking and very sympathetic. Continued jewel robberies in the district have drawn official ire and when Danny, trailing the murderer thru a heelprint after the latest robbery and killing, fails to make an arrest, Dugan suspends him from the force. He continues his investigation, however, and finds the gang's hiding place. Just as he is about to get vital evidence, Dugan jails him for disobeying suspension rules. By clever work in his cell he convinces Dugan that scientific methods have their place. The gang is brought in and Danny gets back his badge to wear at his wedding.

The familiar plot of jewel thieves masquerading as insurance adjusters is here dressed up with the debate about new vs. old criminal detection methods. Dick Foran strides purposefully along as rookie Dan and smiles sweetly at June Lang, who does nothing more than smile back and decorate her scenes very nicely. Harry Carey is a rugged and plausible Captain Dugan. Addison Richards and Grant Richards divide their time between villainy and rivalry for gang-sweetheart Mary Carlisle. There is a fair amount of action, but the picture seems to move rather slowly. There are several scenes of laboratory technique, which add the only novelty to what is simply a routine program filler.

TARZAN FINDS A SON:

Produced by Sam Zimbalist for MGM

Director: Richard Thorpe
Screenplay: Cyril Hume (Based on characters created by Edgar Rice Burroughs)
Photography: Leonard Smith
Art Director: Cedric Gibbons
Editors: Frank Sullivan, Gene Ruggiero

Tarzan	Johnny Weissmuller
Jane	Maureen O'Sullivan
Boy	John Sheffield
Mr. Lancing	Ian Hunter
Sir Thomas Lancing	Henry Stephenson
Mrs. Lancing	Frieda Inescort
Mr. Sande	Henry Wilcoxon
Mrs. Richard Lancing	Laraine Day
Mr. Richard Lancing	Morton Lowry

Wholly unbelievable and wholly entertaining addition to the Tarzan saga; a well-made jungle melodrama with animal thrills and stunts, in which Tarzan finds and raises a baby survivor of a plane crash and saves him from scheming relatives. (Adults & Young People)

(Running time, 81 minutes)

Johnny Weissmuller "TARZAN FINDS A SON" John Sheffield

Even though it enters the entertainment lists under a heavy handicap imposed by the wild absurdities of the last few Tarzan features and serials, **Tarzan Finds a Son** will probably win back many old admirers of the jungle lord and attract some new fans. The situations are unbelievable, of course, but they are more beguiling. The treetop acrobatics and the direct exploits have been toned down; animals in themselves provide more thrills; there is more human drama and balancing comedy. Playing with words, one might say that **Tarzan Finds a Son** is as improbable as its predecessors, but not as impossible. And it has been accorded a careful and proficient technical production.

When a plane crashes in the jungle, Tarzan and Jane save the sole survivor, a baby boy. For five years they guard the Boy from the expected dangers of wild life existence and Tarzan is happily initiating his son in jungle lore. Then comes the deadliest danger of all — a searching party seeking to discover what happened to the plane's passengers. The Boy is heir to a vast estate in England. Mr. Lancing and his wife, partial heirs if the Boy is dead, plot to take him back and either have themselves declared guardians or see to it that he does not live to claim the fortune. They realize that Tarzan must be put out of the way and scheme for his death. But meanwhile Jane, thinking it best for the Boy, agrees to take him to England. As the party treks out of the jungle, a tribe of cannibals captures them and starts a weird death celebration. The Boy escapes and brings Tarzan with a herd of elephants guided by chimpanzees. The village is wrecked in the stampede and the savages routed. At the finish, Tarzan, Jane and the Boy are riding back to their jungle home.

Johnny Weissmuller is now the accepted Tarzan and has grown into the role with surprising conviction. Maureen O'Sullivan as Jane is pleasant to watch and prettily puzzled by the problem of whether or not to give up the Boy. Young John Sheffield is an attractive addition and performs his athletic chores creditably, especially in several striking underwater sequences with Tarzan. He is the excuse for many of the thrills — Tarzan has to save him, not only from sinister humans, but from lions, hyenas, alligators, a rhinoceros and tarantulas. Further animal shots have been neatly inserted, among them an exciting battle between leopards and hyenas. The antics of Cheetah the ape and a baby elephant supply much of the comedy. And the entire physical production, including the jungle backgrounds, is very well done.

THE SUN NEVER SETS:

Produced by Rowland V. Lee for Universal

Director: Rowland V. Lee
Screenplay: W. P. Liscomb
Story: Jerry Horwin, Arthur Fitz-Richard
Photography: George Robinson
Editor: Ted Kent

John Randolph	Douglas Fairbanks, Jr.
Clive Randolph	Basil Rathbone
Helen Randolph	Barbara O'Neil
Zurof	Lionel Atwill
Phyllis	Virginia Field
Sir John Randolph	C. Aubrey Smith
Cosey	Melville Cooper
Mrs. Randolph	Mary Forbes
Simon	John Burton
Uncle Gerald	Arthur Mulliner
Delafons	Theodor Von Eltz
Carpenter	Douglas Walton

Meandering, maudlin melodrama about the British Randolphs, their tradition of duty in the Colonial Service and the destruction of a villainous munitions maker who is trying to embroil the world in war. (Adults & Young People)

(Running time, 98 minutes)

With its familiar tag title, **The Sun Never Sets** could be nothing but a glorification of British imperialism and it turns out to be so worshipful of the glories of that imperialism, so sentimental in its regard for the stiff-upper-lip and whiskey-and-soda heroics, that it is almost a burlesque of its type.

In the past the Randolphs have been a major reason why the sun never sets on the British Empire. Old Sir John Randolph is ready to supply proof. In the present young Clive Randolph has been doing his duty as a commissioner of the African Gold Coast, but brother John has been a slacker, has abstained from following family tradition and joining the Colonial Service. Clive has just returned to England for home duty, when he is dispatched again to the Gold Coast to discover the source of sinister radio broadcasts which are threatening the peace of the world. A cold-blooded munitions magnate, posing as an eccentric scientist, has established a powerful station there to further his schemes to sell munitions materials and eventually become world dictator. Old Sir John at last convinces young John that he should go with his brother. Clive's wife is with them in Africa and is expecting a baby. Clive is called up country — and John, who as yet does not know that imperial duty must always come first, sends a fake message to bring him back. Clive is disgraced — but John gloriously vindicates himself and the Randolph name by discovering the radio hideout and signaling the location just before the crucial broadcast. Back in London the Home Office is in despair: "If we don't stop it, the world will be in for it." But the bombers arrive in time and British heroism has saved the world.

The cast is long and strong; there is scarcely a person listed who can not be credited with many fine performances in previous pictures. They can, however, impart little conviction to the ludicrous lines and meandering scenes given them by the script, which offers more talk than action. The physical production is handsome, reflecting a heavy budget, and occasional scenes leap into sharp focus as such stalwart players as Basil Rathbone, C. Aubrey Smith and Melville Cooper force vitality into the mediocre material. In general **The Sun Never Sets** seems a class A picture that slipped down the alphabet.

NANCY DREW—TROUBLE SHOOTER:

Produced and distributed by
Warner Brothers

Director: William Clemens
Screenplay: Kenneth Gamet (Based on stories by Carolyn Keene)
Photography: L. Wm. O'Connell
Art Director: Ted Smith
Editor: Doug Gould

Nancy Drew	Bonita Granville
Ted Nickerson	Frankie Thomas
Carson Drew	John Litel
Matt Brandon	Aldrich Bowker
Edna Gregory	Charlotte Wynters
Chuck Marley	Edgar Edwards
Effie Schneider	Renie Riano
Sheriff Riggs	Roger Imhoff
Clinton Griffith	Ervllle Alderson
Apollo Johnson	Willie Best
Greenhouse Clerk	Cliff Saum
2nd Deputy Sheriff	Tom Wilson

Third in the series; Nancy and boyfriend Ted have an exciting time as amateur sleuths solving the mystery of a murder of which one of her father's friends has been accused. (Adults & Young People)

(Running time, 69 minutes)

Nancy Drew, who has already been **Detective** and **Reporter** on the screen, is now a **Trouble Shooter** — which is another name for detective again. On the grounds of the home of her father's friend, Matt Brandon, there sprouts a rare arbensis (the scenarist must be a creative botanist). The plant is the tip-off to the mystery, for when Nancy sends negro caretaker Apollo Johnson to dig it up for her, a buried body is discovered. The police, of course, blunder ahead to accuse Matt Brandon, who promptly retains Mr. Drew to defend him. Nancy, however, has her own theory. The murderer, she deducts, must have dropped the arbensis seed when burying his victim. And with the reluctant, unwillingly willing aid of boyfriend Ted Nickerson, she conducts her investigation which takes them thru such dangers as a big fire, a wild airplane ride and a kidnaping — but also at last brings a solution.

Similar in material and treatment to the two previous pictures, **Nancy Drew-Trouble Shooter** adds to the formula a double dash of romance. Nancy and Ted progress as far as their first kiss. And Nancy's widower father begins to pay romantic attention to an Edna Gregory, who is looked upon with disfavor by Nancy at the start but eventually wins her approval.

Scenarist Kenneth Gamet, director William Clemens and the three principal players, Bonita Granville as Nancy, Frankie Thomas as Ted and John Litel as Carson Drew, have been with the series from the beginning and repeat previous work with refreshing poise and skill. Charlotte Wynters leads the support as Edna Gregory and easily earns her right to a permanent place in the cast. A competent screen counterpart of the girl's-book list from which it is taken, the picture is dependable adolescent entertainment.

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Bonita Granville "NANCY DREW"

ACROSS THE PLAINS:

Produced by Robert Tansey for
Monogram

Director: Spencer Bennett
Screenplay: Robert Emmett
Photography: Bert Longnecker
Editor: Robert Golden

Cherokee	Jack Randall
Lopez	Frank Yaconelli
Mary	Joyce Bryant
Buckskin	Hal Price
Kansas Kid	Dennis Moore
Jeff	Glenn Strange
Buff	Robert Card
Lex	Bud Osborn
Rip	Dean Spencer
Rawhide	Wylie Grant

and RUSTY, The Wonder Horse

Reliable western entertainment with the usual action thrills and a novel plot about two orphaned brothers, one raised by white renegades, the other by friendly Indians. (Adults & Young People)

(Running time, 53 minutes)

This Jack Randall western goes back to the days when wagon trains were rolling **Across the Plains** and offers the customary action excitement — but reverses the menace. The villains are white raiders who ambush the caravan and kidnap one of two young brothers after killing their parents. The good characters are Indians who adopt the other brother into their tribe and raise him to be a stalwart hero. He is known as Cherokee and carries on a long search for his brother, who meanwhile has been told by the raiders that Indians killed the parents and has become an outlaw killer called the Kansas Kid. The two of them meet as enemies and action fireworks flare until at last they get together to destroy the renegade band with the aid of Cherokee's Indian pals.

Jack Randall, more at ease as his series progresses, is becoming a convincing screen cowboy. Comedy and several songs are supplied by Frank Yaconelli as his faithful friend Lopez. Joyce Bryant appears briefly to complete the formula with milld romantic interest and the others are standard supporting players. The action highlights include a smashing fist-fight, a spectacular escape down cliffs and the usual big gun battle at the finish. The scenic backgrounds are effective and exceptionally well photographed.

PANAMA PATROL:

Produced by Fine Arts, distributed by Grand National

Producer: Franklyn Warner
Director: Charles Lamont
Screenplay: Arthur Hoerl
Photography: Arthur Martinelli
Art Director: Ralph Berger
Editor: Bernard Loftus

Major Philip Waring	Leon Ames
Helen Lane	Charlotte Wynters
Lia Maing	Adrienne Ames
Lt. Murdock	Weldon Hayburn
Arlie Johnson	Abner Biberman
Jimmy	Sidney Miller
Eli Maing	John Smart
Lt. Loring	Donald Barry
Lt. Everett	Hugh McArthur
Marlin	Wm. Von Brincken
Sam	Frank Darien
Baird	Paul McVey

Competent syp melodrama in which the chief of the government cipher bureau postpones his wedding long enough to track down an Oriental espionage ring. (Adults & Young People)

(Running time, 70 minutes)

A sequel to **Cipher Bureau**, a late 1938 release, **Panama Patrol** has the same scenarist, director and lead players and adds interest to its ordinary espionage story with the same type of technical details of the work of the federal bureau in decoding secret messages and trailing spies. At the close of the first film Major Philip Waring, head of the bureau, had at last discovered that his faithful secretary, Helen Lane, would make an ideal wife. At the start of this film, the two of them are just about to sign a marriage license application, when Waring is called to the bureau to work out a strange, secret-coded message believed to be of great importance. It points the way to a sinister spy ring seeking plans of the Panama Canal defenses, but Waring and his men find their every move known in advance. It is secretary Helen who learns that the official interpreter is the traitor and spy leader — and she is promptly captured for her pains. But Major Philip leads the way through exciting adventures to save her and round up the villains. The postponed wedding can now take place and Elkton's Gretna Green is on the way back to Washington.

Straight action melodrama most of the way, **Panama Patrol** slows down only for interesting visual explanations of the bureau's decoding technique. The only variation from the original film's formula is the Oriental character of the foreign agents, who are labeled Chinese by language and occasional topical reference. The physical production, however, is much better and displays greater care and expense. For the thrill fans, it is adequate program fare.

Ann Sothern "MAISIE" Robert Young

MAISIE:

Produced by J. Walter Ruben for MGM

Director: Edwin L. Marin
Screenplay: Mary C. McCall, Jr.
Book: "Dark Dame" by Wilson Collison
Music Score: Edward Ward
Photography: Leonard Smith
Art Director: Cedric Gibbons
Editor: Frederick Y. Smith

"Slim" Martin	Robert Young
Maisie Ravier	Ann Sothern
Sybil Ames	Ruth Hussey
Clifford Ames	Ian Hunter
"Shorty"	Cliff Edwards
Richard Raymond	Anthony Allan
"Red"	Art Mix
Rico	George Tobias
Roger Bannerman	Richard Carle
Prosecuting Attorney	Minor Watson
Deputy Sheriff	Harlan Briggs
Judge	Paul Everton
Wilcox	Joseph Crehan
Ernie	Frank Puglia
Lee	Willie Fung

Light and breezy comedy melodrama with a western background; the story of a stranded showgirl on a Wyoming ranch and her rocky romance with the woman-hating boss cowboy. (Adults & Young People)

(Running time, 74 minutes)

Maisie is a good amusement mixture, a snappy, humorous tale with a liberal sprinkling of western action and enough serious material to give it general audience appeal. Maisie herself is a good-looking, smart and resourceful young lady, a honky-tonk showgirl, who is stranded in a Wyoming cowtown during rodeo week. She lands a job on the midway and runs into more bad luck. Slim Martin, who headed for the wide open spaces to forget women and is now a ranch manager, loses his wallet and accuses her of stealing it. The wallet can not be found, but the sheriff orders Maisie out of town. She stows away in a ranch wagon — and arrives at the ranch Slim runs. He packs her off to the station and she promptly returns, this time as maid to the owner's wife, Sybil Ames. Slim thinks Sybil hired her and Sybil thinks Slim hired her and Maisie sticks around determined to harass her man into marriage. Sybil tries to charm Martin herself and when she fails, summons her clandestine boyfriend from the east. During the romantic criss-crosses which follow, Maisie thinks Slim has succumbed to Sybil and departs. He, poor man, is soon in real trouble, accused of murdering his employer. The news reaches Maisie

> The primary purpose of these surveys is to provide objective and impartial information upon which readers may base their own individual choices of the films they prefer to patronize. The editor is firmly convinced that it is the responsibility of parents to determine for themselves which films their children shall see. But for the benefiet of those who wish, and are willing to accept his judgement, a suggestion of audience suitability is added to the brief statement heading each survey.

in Denver and she hurries back with evidence that clears him. Not even Martin can hold out against her any longer.

Ann Sothern, favored by the script with swell lines and clever situations, is a decidedly attractive Maisie. Robert Young shifts from his customary flippant wisecracking to a straight, convincing performance as manager Martin. Ian Hunter as the ranch owner and Ruth Hussey as his wandering wife contribute splendid support. Cliff Edwards is on tap as a cowhand for comedy and snatches of music. The pace is speedy without noticeable lag, the production smooth and capably mounted. A round-up and similar activities inject considerable action. It's a western without a cattle rustler or a gold mine and in general it's neat and pleasant light entertainment.

SINGING COWGIRL:

Produced by Don Liberman for Grand National

Director: Samuel Diege
Screenplay: Arthur Hoerl
Photography: Max Stengler
Editor: Guy V. Thayer

Dorothy Hendrick	Dorothy Page
Dick Williams	David O'Brien
Kewpie	Vince Barnett
Tom Harkins	Ed Piel
Billy Harkins	Dix Davis
John Tolen	Stanley Price
"Gunhand" Garrick	Warner Richmond
Nora Pryde	Dorothy Short
Rex Harkins	Paul Barrett
Dr. Slocum	Lloyd Ingraham
Sheriff Teasley	Ethan Allen
"Trigger" Wilkins	Ed Gordon
Deputy Sheriff	Merrill McCormick

Mediocre western with a stock plot about a girl rancher and her fighting boyfriend who foil a murderous lawyer's scheme to get a valuable ranch. (Adults & Young People)

(Running time, 57 minutes)

Rancher Dorothy and her friends the Harkinses come to town to confer about rustler activities and find a champion in the person of handsome young Dick Williams, who licks Gunhand Garrick, outlaw leader, in a knockdown fight. The next day Garrick's desperadoes surround the Harkins ranch and kill Mr. and Mrs. Harkins. Dick arrives in time to save little Billy, and Dorothy follows soon after. The gang returns to finish the job, but Dick holds them off while Dorothy tries to take the boy to safety. Villain Garrick wounds Billy as they ride past and Dorothy swears to track down the killers. She and Dick and Billy's uncle Rex discover that lawyer Tolen is the boss of the gunmen and is after the Harkins ranch because gold has been found there. Then follows considerable action excitement and when the dust has settled, Tolen is dead, the gang is captured and romance has a clear road.

The only novelty is the strenuous activity of cowgirl Dorothy, who joins in the fast riding, on occasion handles a gun and justifies the title by warbling three songs. Otherwise it's a stereotyped western, stock situations tossed together with some good scenery for backgrounds and with more than usual brutal killings to compensate for more than usual feminine emphasis.

S. O. S. TIDAL WAVE:

Produced by Armand Schaefer for Republic

Director: John H. Auer
Screenplay: Maxwell Shane, Gordon Kahn
Story: James Webb
Photography: Jack Marta
Editor: Ernest Nims

Jeff Shannon	Ralph Byrd
Uncle Dan	George Barbier
Laurel Shannon	Kay Sutton
Peaches Jakson	Frank Jenks
Sutter	Marc Lawrence
Mabel	Dorothy Lee
Mike Halloran	Oscar O'Shea
Buddy Shannon	Mickey Kuhn
Farrow	Ferris Taylor
Curley	Donald Barry
Roy Nixon	Raymond Bailey

Interesting program melodrama in which the racketeer-politicians use a fake television broadcast to scare voters away from the polls during an important election. (Adults & Young People)

(Running time, 60 minutes)

This is the first feature film to use television as an integral part of its plot. It takes place sometime in the future when television sets are standard equipment in homes, offices, stores and at busy street corners. Hero Jeff Shannon is a television commentator who skips about reporting news on-the-spot. His best friend, Uncle Dan, is in the midst of a campaign against racketeer Sutter and his puppet-mayor candidate, Farrow. Jeff, however, refuses to take part for fear of harm to his wife and child. But when Uncle Dan is murdered and his own family injured after all by the racketeers, Jeff jumps into action. Sutter knows that his candidate will lose the election unless the voters can be kept from the polls. He and his men take over a television station and broadcast a synthetic film showing an earthquake destroying New York City and a vast tidal wave sweeping inland toward their town. Jeff forces candidate Farrow to admit the pictures a fake, Sutter is killed trying to escape — and the supporters of good government have won another battle.

That's an original variation on the familiar racketeer-politician theme and the scenes of the earthquake and tidal wave, cleverly processed, provide an exciting climax. The remainder of the film is routine reform vs. crime melodrama presented with ordinary studio proficiency. Ralph Byrd leads the list with a stilted, unimpressive performance as broadcaster Jeff. Frank Jenks adds lighter moments as cameraman Peaches Jackson. It's the television topic and treatment that give the film real interest.

OUTSIDE THESE WALLS:

Produced and distributed by Columbia

Director: William Mull
Screenplay: Harold Buchman
Story: Ferdinand Reyher
Photography: Lucien Ballard
Music Director: M. W. Stoloff
Editor: James Sweeney

Dan Sparling	Michael Whalen
Margaret Bronson	Dolores Costello
Ellen	Virginia Weidler
Dinky	Don Beddoe
John Wilson	Selmer Jackson
Gertrude Bishop	Mary Forbes
Sam Fulton	Robert Emmett Keane
Hewitt Bronson	Pierre Watkin
Miss Thornton	Kathleen Lockhart
Flint	Dick Curtis

Prison and press melodrama about the editor of a prison paper who has a hard time living down his past when, after his release, he starts a newspaper and crusades for political reform. (Adults)

(Running time, 61 minutes)

Businessman Dan Sparling, who has turned to crime to give his wife the luxuries she demands, is convicted of embezzlement and sentenced to the penitentiary. There he becames editor of the prison paper, attracts attention with brilliant editorials and wins the warden's gratitude and friendship by saving his life during a prison break. Meanwhile his wife has died and his little girl, Ellen, is living with a puritanical aunt who is prejudiced against him. After his release, he tries to get a job on a newspaper owned by Margaret Bronson, but is licked by his record. With the backing of warden Wilson and other citizens he establishes an opposition paper and campaigns against Margaret's brother, who is running for governor. When Wilson is ousted from his job at the prison, Sparling backs his nomination for the governorship. It is a tough situation Sparling now faces. He has to win his daughter's respect, publicly admit his prison record, clear himself of implication in a robbery committed by a former fellow-inmate and battle Margaret's powerful paper. But at the finish he has come through nobly, has won everything, including Margaret.

Implausible in outline and spotted with strained situations, **Outside These Walls** is made effective by the care with which it is mounted within its modest budget and by the good performances of its principal players. Michael Whalen is sympathetic and wisely restrained as editor Sparling. Virginia Weidler, most dependable of child players, is excellent as the daughter who learns to appreciate her father's essential honesty and helps vindicate him from the robbery charge. Dolores Costello, lovely as always, gives visual ease to her scenes in the limited role of publisher Margaret. The total is average entertainment of its kind.

FOREIGN FILMS in the UNITED STATES — JUNE

by Nigel Dennis

GOODBYE, MR. CHIPS

Officially, I suppose, **Goodbye, Mr. Chips** is a foreign film, but the copious reviews it has drawn have done away with the need to draw attention to it. I am mentioning it briefly because it seems to me that its importance has been greatly exaggerated, and because I think it is an example of a film that imposes hollow sentiment upon audiences and critics to such an extent that they forget to consider it objectively. In other words, it has got by through convincing the public that certain unimportant elements in it are essentials of good cinema.

The first of these elements is the character of Mr. Chips himself. Public and critics everywhere find themselves checked critically when faced with a principal who preaches a doctrine of fellowship, whimsy and tolerance. One might almost say that they are shamed into accepting him at face value And Hollywood has long realized and exploited this fact, often mixing the elements and re-arranging them with extra touches but allowing the same appeal to pull the show along. They have done it with Gary Cooper, for example, and with **You Can't Take It With You,** and they are beginning to apply it — with a little stiffening in its lapels — to the new-found theme of democracy. Vastly different though they are as pictures and in quality there is not such a deal of difference between **Mr. Chips** and **Mr. Deeds.**

The second misleading element I believe to be Robert Donat's handling in the make-up room. It is astonishing to find how many people rate the growing hairiness and querulousness of Mr. Chips as the most noteworthy thing in the picture. While we have every reason to commend Mr. Donat for his ability to look and behave like Andy Clyde, we have no justification for calling his picture "great" on account of it. The rigorous English school system is dying now, but in the past it has produced astounding eccentricities. Never one, however, but would have blushed to be considered a Mr. Chips.

These two elements have drawn most of the approving comments. Even if their hollowness be accepted, we still have the technical handling of the film to consider.

The base of the picture was a slight, relatively restrained novel in which sentimentality was at least given the virtue of brevity and simplicity. In the hands of the script-writers and Sam Wood it has been blown up like a rubber figure at an Easter parade until its every feature bulges with impressiveness. It has been stretched with Blue Danubes, walking-tours, lady cyclists, river-boats, chapel scenes, trustees et al., and—praise Heaven! — with Greer Garson. In this way ample material was at hand to surmount the picture's greatest technical problem—showing the passing of time and the change or fixity in the character of men, women and traditions. And yet these additions have been sadly neglected for the one use to which they might have been put: ignoring the more subtle way of showing change and years in differences in costume, expressions and behavior, we are given at regular intervals references to new-fangled telephones and automobiles. To Mr. Chips, alone, is given the privilege of change of personality, and despite the over-writing, over-directing and over-playing that surrounds him, he has won all hearts with scarcely a shot fired.

STOLEN LIFE

To me, Elizabeth Bergner's latest picture is infinitely more real and entertaining. The fact that its plot is essentially a trick one does not alter its sincerity and is simply an example of the superiority of treatment over subject matter. Identical girl twins, both played by Bergner, fall in love with the same man, and when the stronger sister wins him and is tragically drowned at sea, the weaker deceives the husband into believing that she is his wife.

Officially, this is an English picture, but its roots go farther afield. Some may see in it much of the coloring of the old German silent film — the school in which both Bergner and her husband-director, Paul Czinner, had their earliest training. It is an unhurried, psychological study, using its plot almost solely for the purpose of revealing psychological differences, but not forgetting to show up these differences in a dramatic way, and rarely giving in to the temptations for cheap exploitation offered by the nature of the story. Bergner has never done a better job; there is scarcely a trace of the strutting, tom-boyish affectation that harmed some of her more recent roles, and her sympathy with the feeling of the picture is evident throughout. The drawn-out sequences and static close-ups that delay the movement all too frequently can be forgotten in the depth of emotion and sense of truth that are always impressing themselves upon us. **Stolen Life** is not a film for a frivolous evening; its audience will obviously be limited by the emphasis on character study and the lack of straight action and cutting. But its underlying drama is there for those who are ready to look for it and use a little patience, and they will enjoy some fine photography and a freedom of movement that carries the story through Switzerland, Brittany, Greece and England. They will know it as an unusual film in which the faults are not those of slickness and an exaggerated sense of superiority.

THE WARE CASE and THE MIKADO

A mystery and a musical complete the round-up of the English pictures. **The Ware Case** has Robert Stevenson as director (**To the Victor** and **Nine Days a**

Kathleen Naylor — Jean Colin — Elizabeth Paynter

Three Little Maids from School — "The MIKADO"

Queen were his) and rates definitely above the average mystery story. It tells the story of a dissolute baronet whose financial troubles coincide with the murder of his rich and detested brother-in-law, causing suspicion and trial to fall upon the baronet. Throw in a faithful wife, trying hard to stick to her worthless husband, and a lawyer defending him in love with his wife, and you have a fairly stock plot to move along with. It is Stevenson, aided by a good cast, who holds it up and makes it worthwhile, making it as much a study of decadent aristocrats as a conventional thriller. I may be reading too much into the picture; it is possible that neither writer nor director had this aspect in mind. But it is there: a bunch of snobbish, useless people plunged into a mess that is abhorrent to all of them, and re-acting to it in precisely the way you would expect. The types have been well chosen and well cast and if you can stand their extreme English-ness, and not bother too much about whether they were really worthy of a picture, you will find them worth a visit. Clive Brook does a good job as Sir Hubert Ware, and is well backed by the supporting players. A very smooth courtroom scene and a good deal of tension help you forget a melodramatic close which leaves you unable to decide whether Sir Hubert actually committed the murder or not.

The Mikado raises the old problem of whether any popular opera can be properly filmed. The producer has gone to work on it because its very name will be box-office, and he knows that he dare not offend the fans of the original by making any drastic alterations or cuts in the movie version. So he decides to play safe and films the opera as written for the stage, including the essential songs in full and seeing the cast and movement is directed in accordance with the best traditions. So it is with **The Mikado:** you will find almost all your favorite songs in a strictly D'Oyly Carte production, a profusion of very lovely technicolor that explores all the pastel shades better than I've ever seen done before, and the same humor and slapstick, that gets by on the stage, but proves a bit embarrassing on the screen.

THE OPPENHEIM FAMILY

Russia's contribution of the month might have caused more stir if it had not had **Professor Mamlock** as a predecessor. The two pictures are very much alike in theme, both using the persecuted Jewish doctor in Germany as the central figure. But **The Oppenheim Family** is altogether a weaker job of film-making; it relies far more upon the instinctive sympathy of its audience and so bothers less with putting over a well constructed screenplay. It demands an emotional response, and provokes it by bald presentations of Nazi thugs, brutal attacks and sluggings, and a sound track that shivers you with the cries of the victims. As such it is effective, but it is not a technique to praise. Mention, however, should be made of the neat satire on Nazi racial theories: the Russians have a splendid time pushing to the front of the screen a vacuous, simpering figure who plays the part of the true Aryan ! This picture can be recommended for those who have not seen its better forebear: to others it will be something of a disappointment.

BOY'S SCHOOL

The one French contribution also is not a very merited one. We have had a good many studies of French kids from France's studios, and this is one of the weakest. Three adventurous school kids plan to run away from America, and their plans become hopelessly involved with a gang of counterfeiters who are working with one of the members of the school staff. Of course it's the boys who weed out the guilty master, and there's Eric von Stroheim (that stalwart Frenchman) stalking the corridors in mufflers and colored spectacles, ready to provide an object of suspicion. All in all it's a pretty fantastic story that's opened every vein in its body by the end, and the kids' clever acting and lively personalities can't do much more than keep it going.

* * *

Last month I mentioned wanting to say something about the foreign films at the World's Fair in this issue. But at the time of writing they are still not really underway, the British and Russian Pavilions being the only ones to have begun a series of regular screenings in their theatres. I believe the other nations will be in step within a week or so, and I hope to be able to say something about their productions in the July number.

YOUNG MR. LINCOLN:

Produced by Darryl F. Zanuck for
20th Century-Fox

Director: John Ford
Screenplay: Lamar Trotti
Music Score: Alfred Newman
Photography: Bert Glennon
Art Directors: Richard Day,
Marl-Lee Kirk
Editor: Walter Thompson

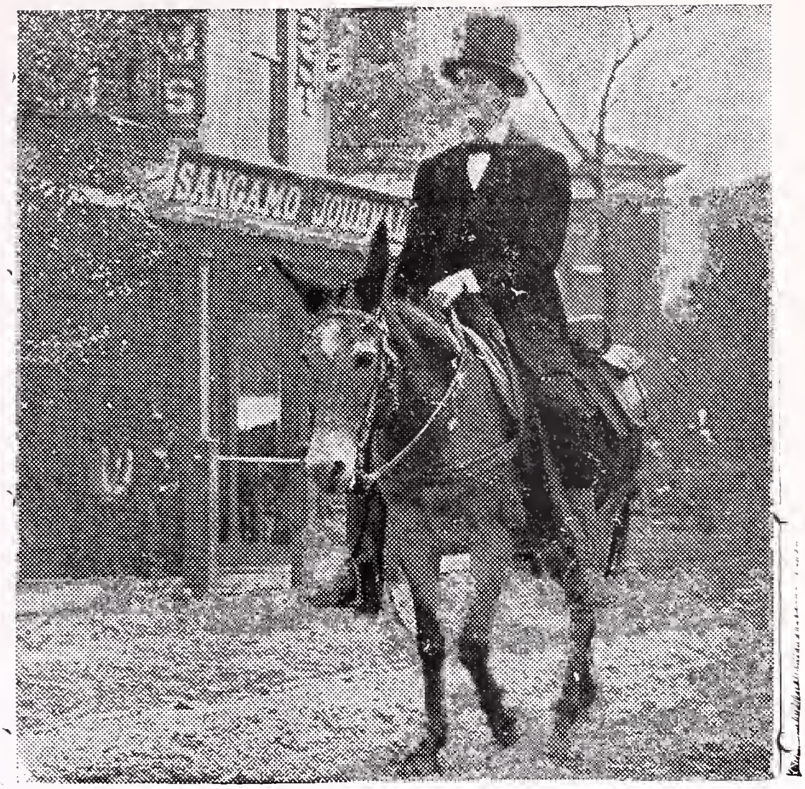
Abraham Lincoln	Henry Fonda
Abigail Clay	Alice Brady
Mary Todd	Marjorie Weaver
Hannah Clay	Arleen Whelan
Efe	Eddie Collins
Ann Rutledge	Pauline Moore
Matt Clay	Richard Cromwell
John Felder	Donald Meek
Carrie Sue	Dorris Bowdon
Adam Clay	Eddie Quillan
Judge Herbert A. Bell	Spencer Charters
Palmer Cass	Ward Bond
Stephen A. Douglas	Milburn Stone
Sheriff Billings	Cliff Clark
Juror	Robert Lowery
Ninian Edwards	Charles Tannen
Frank Ford	Francis Ford
"Scrub" White	Fred Kohler, Jr.
Mrs. Edwards	Kay Linaker
Woolridge	Russell Simpson
Dr. Mason	Clarence Hummel Wilson
John T. Stuart	Edwin Maxwell
Hawthorne	Charles Halton
Mr. Clay	Robert Homans
Matt Clay (as a boy)	Jack Kelly
Adam Clay (as a boy)	Dickie Jones
Barber	Harry Tyler

A warmly human and humorous biography of Lincoln from his storekeeper days to the start of his legal career as defense lawyer for two brothers accused of murder, splendidly played and produced against a careful, colorful and convincing background of the midwestern frontier. (Adults & Young People)

(Running time, 100 minutes)

Young Mr. Lincoln is, first of all, an effective example of shrewd showmanship, in story outline a conventional courtroom melodrama with an unconventional setting, a murder trial in the backwoods of pioneer days. But the material is much more than the story. The physical background, the incidental action, the characters, all combine to recreate a way of life that has passed but has had tremendous influence on the development of the United States. And that trial is the first case of a young man named Abraham Lincoln who has come to Springfield, Illinois, from the little settlement of New Salem to practice law. **Young Mr. Lincoln** is an authentic addition to screen Americana.

The material itself inevitably endows the film with significance and its producers have been content to let that material speak for itself. **Young Mr. Lincoln** regards its major character, not as an heroic man of destiny who must be treated with a self-conscious air of glorification of a great figure, but as an awkward, gangling young man who is a part of the everyday life of his community and is not yet sure of himself or of his profession. The picture chuckles affectionately at him as well as with him, sympathizes with his youthful sorrow, and in general treats him with the folksy understanding of a kindly neighbor. And it surrounds him with believable people of his own kind, fond of horseplay, good yarns, pie-judging contests, tugs-of-war in the main street. This **Young Mr. Lincoln** merges into and yet emerges from his background.



Henry Fonda "YOUNG MR. LINCOLN"

At the start it is 1831 in New Salem and Abe Lincoln is 23 years old, half-owner of the little general store. John Stuart is campaigning for re-election to the state legislature when his speech is interrupted by a drunken brawl. Young Abe unwinds his long legs, steps down from his barrel and quiets the disturbance. The Clay family, Abigail, her husband and two boys, arrive in a covered wagon and trade miscellaneous articles at the store, among them a copy of Blackstone's "Commentaries." The book convinces Abe that he wants to be a lawyer. The film follows then his brief tragic romance with Ann Rutledge, who encouraged his reading law; his removal to Springfield, his meeting with Stephen A. Douglas and through Douglas with Mary Todd. At the Illinois Day celebra-

Pauline Moore as Ann Rutledge

Marjorie Weaver as Mary Todd

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tion a quarrel leads to a killing and Abigail Clay's two sons are jailed. Young Mr. Lincoln, who has not yet had a case in court, agrees to defend them — and first has to save them from a lynch mob. Stephen Douglas joins the prosecution and Mary Todd watches the two men, Douglas and Lincoln, to decide which is the match for her ambition. The trial goes against the young lawyer, until at last he startles the courtroom with proof that the chief witness is lying and cross-examines him into a confession.

There is little attempt to point the significance of incidents and characters which later events proved important to Lincoln's career. The script takes for granted that audiences are acquainted with the Lincoln life story and sticks closely to a portrait of him as a very human young man. Henry Fonda's performance has the natural touch of casting genius. His **Young Mr. Lincoln** is a vital combination of shrewdness and tenderness, of warmth and wit, of courage and modesty, of doubt and resolution — a quietly dignified and humorously quizzical young man not yet deeply touched by the long shadows of the later years. The others in the cast contribute prairie types of rare conviction to complete a cross-section of a frontier community. John Ford's direction is distinctive, truly cinematic, maintaining a smooth continuity and marked by the skilful use of symbolism and the personal stylization which were emphasized in **The Informer.** The physical production is obviously the result of careful and painstaking research.

Young Mr. Lincoln may not please those who expect a picture about a great national figure to be full of patriotic hoorays and hero-worship. It offers, instead, the more effective tribute of presenting him with kindly honesty, robust humor and simple integrity as he must have appeared to the neighbors of his own early years.

CHARLIE CHAN IN RENO:

Produced by John Stone for
20th Century-Fox

Director: Norman Foster
Screenplay: Frances Hyland, Albert Ray, Robert E. Kent
Story: "Death Makes a Decree" by Philip Wylie
Photography: Virgil Miller
Editor: Fred Allen

Charlie Chan	Sidney Toler
Dr. Ainsley	Ricardo Cortez
Vivian Wells	Phyllis Brooks
Sheriff Fletcher	Slim Summerville
Curtis Whitman	Kane Richmond
James Chan	Sen Yung
Mary Whitman	Pauline Moore
Cab Driver	Eddie Collins
Mrs. Russell	Kay Linaker
Jeanne Bently	Louise Henry
Wally Burke	Robert Lowery
Chief of Police King	Charles D. Brown
Choy Wong	Iris Wong
George Bently	Morgan Conway
Night Clerk	Hamilton MacFadden

Average addition to the Chan series with more comedy, a more expensive production and a complicated plot about a murder in a Reno hotel. (Adults & Young People)

(Running time, 70 minutes)

Charlie Chan, who has solved mysteries in many of the world's capitals, is now reduced to the divorce capital. It makes little difference where the place, the story pattern is always identical: a murder is committed, the local police bungle the case, Charlie steps in, dangers threaten him, his son mixes things up, the various suspects are assembled — and Charlie points out the killer, invariably the least suspicious on the list.

Reno is a long flight from Honolulu, but Charlie has a good reason for the jump. Mary Whitman from the island has been accused of murdering Jeanne Bently — after all, didn't she comes to Reno to marry Jeanne's husband? Sheriff Fletcher thinks he has the killer, but Charlie knows that Honolulu matrons don't skip about murdering people. Since the victim had been an obnoxious young lady with real ability at making enemies, there are plenty of suspects to tangle the case. The trail leads to a ghost town for some creepy scenes, then back to Reno for most of the excitement. Finally Charlie collects them all in the hotel room and with the aid of son James' chemical skill unmasks the murderer.

Sidney Toler is growing more accustomed to the role and has added a new layer of oriental suavity and wisdom. Slim Summerville heads the comedy, of which there is an extra assignment, as bungling Sheriff Fletcher. The production budget, according to advance publicity, was pushed $100,000 above the usual Chan quota and the general dressing seems to prove the point. Perhaps it is just that familiarity has dulled the formula, but the result is no more than average for the lengthening series.

HERITAGE OF THE DESERT:

Produced by Harry Sherman for
Paramount

Director: Lesley Selander
Screenplay: Norman Houston
Story: Zane Grey
Photography: Russell Harlan
Art Director: Lewis J. Rachmil
Music Score: Victor Young
Editor: Sherman Rose

John Abbott	Donald Woods
Andrew Naab	Robert Barrat
Miriam Naab	Evelyn Venable
Henry Holderness	C. Henry Gordon
Nosey Naab	Sidney Toler
David Naab	Russell Hayden
Snap Thornton	Paul Guilfoyle
Chick Chance	Paul Fix
Nebraska	Willard Robertson
Judge Stevens	Reginald Barlow

Good outdoor western, beautifully photographed, about a young easterner who goes west to claim a heritage and finds plenty of excitement, a bad man to foil and a lovely girl to win. (Adults & Young People)

(Running time, 73 minutes)

Young John Abbott, whose empire-building ancestors made the fortune he has been squandering, still has their blood in his veins. Westward he goes to find out why the cattle business he inherited has ceased paying profits. The manager of the property, villainous Henry Holderness, is responsible, of course, and resents interference from a mere owner. One of his henchmen shoots young John, but rancher Naab finds him and daughter Miriam nurses him back to health. But alas, she has been promised in marriage to another of the villain's men. On her wedding day she runs away, but is captured and held hostage. John, her father and other ranchers dash to the rescue and defeat both the villains and their nefarious scheme to destroy the water supply.

These Zane Grey tales — this is the third screen version of this particular one — have long been standard western stuff, cut to the regulation pattern with fast riding and quick shooting and the inevitable trio, the brave tenderfoot, the dastardly villain and the rancher's lovely daughter, played this time in capable style by Donald Woods, C. Henry Gordon and Evelyn Venable. Sidney Toler adds the comedy as a ranch hand. The scenic backgrounds are unusually effective and the photography high grade.

6,000 ENEMIES:

Produced by Lucien Hubbard for MGM

Director: George B. Seitz
Screenplay: Bertram Millhauser
Story: Wilmon Menard, Leo L. Stanley
Music Score: Edward Ward
Photography: John Seitz
Art Director: Cedric Gibbons
Montage Effects: Peter Ballbusch
Editor: Conrad A. Nervig

Steve Donegan	Walter Pidgeon
Anne Barry	Rita Johnson
Dr. Malcolm Scott	Paul Kelly
"Socks" Martin	Nat Pendleton
Joe Silenus	Harold Huber
Warden Parkhurst	Grant Mitchell
Phil Donegan	John Arledge
Dan Barrett	J. M. Kerrigan
"Bull" Snyder	Adrian Morris
Maxie	Guinn Williams
Dawson	Arthur Aylesworth
"Wibbie" Yern	Raymond Hatton
"Dutch" Myers	Lionel Royce
Ransom	Tom Neal
Wang	Willie Fung
"Peachie"	Helena Phillips Evans
Matron	Esther Dale

Wild action prison melodramas about a district attorney who is framed by an underworld bigshot and sent to a penitentiary filled with criminals he has convicted. (Adults)

(Running time, 61 minutes)

Steve Donegan, crusading and relentless prosecutor who has given the state prison plenty of business, is elected district attorney — and promptly framed by criminal overlord Joe Silenus into a one to 15 year term. Poor Steve is, of course, a marked man when he enters the prison and many attempts are made on his life. He gets a plumber's job and while working in the laundry meets Anne Barry, whom he himself had previously convicted — but who was really another of Silenus' innocent victims. "Socks" Martin, another inmate, has been ordered by Silenus to kill Steve and tries mightily to accomplish the task in a prison prize-fight. But Steve takes his beating so bravely that he wins the admiration of Socks and the other inmates. They tip him off on a jail break which starts just as Steve's brother, who is bringing evidence against Silenus to the prison, is shot by the boss villain's gunmen. Steve and Anne foil the break in a wild action climax, win exoneration and pardons, and, after Silenus has been sent to the electric chair, are ready for romance.

Not many of the familiar situations of penal pictures are overlooked in that fast and often furious yarn. The script has been trimmed for speed and action. The prison sets are realistic and such scenes as a dining-room riot and the big break climax are full of excitement. It's the plot which stretches past all plausibility. Walter Pidgeon is a forceful, courageous Steve, Rita Johnson a neat romantic match, Harold Huber a beautifully sinister Silenus. Nat Pendleton puts punch into the prizefight sequence and Paul Kelly is a sympathetic prison doctor. There is considerable use of newspaper headlines to push the plot with minimum slackening of the pace.

EXILE EXPRESS:

Produced by Eugene Frenke for
Grand National

Director: Otis Garrett
Screenplay: Edwin Justus Mayer,
Ethel La Blanche
Photography: John Mescall
Art Director: Ralph Berger
Music Director: George Parrish
Editor: Edward Curtis

Nadine Nikolas	Anna Sten
Steve Reynolds	Alan Marshal
Paul Brandt	Jerome Cowan
Hanley	Jed Prouty
Gus	Walter Catlett
Tony Kassan	Stanley Fields
David	Leonid Kinsky
Victor	Irving Pichel
Dr. Hite	Harry Davenport
Purnell	Addison Richards
Kaishevsky	Feodor Chaliapin
Justice	Spencer Charters
Serge	Byron Foulger
Caretaker	Etienne Girardot
Mullins	Don Brodie
Constable	Henry Roquemore
Mrs. Smith	Maude Ehurne
Deputy	Vince Barnett
Judge	Charles Richman

Combination espionage thriller and romantic drama, capably produced, about a foreign-born girl who is involved in a spy plot, ordered deported, then saved by marriage with an American reporter. (Adults)

(Running time, 60 minutes)

On the very day she is to get her final citizenship papers, Nadine Nikolas, foreign-born beauty, is innocently implicated in the murder of her employer and ordered deported as an undesirable alien. Members of a sinister spy ring help her escape from the **Exile Express** and tell her she can marry an American and thus become a citizen. Her employer, a San Francisco chemist, had invented a deadly acid and the villains want her to decipher the formula. But Steve Reynolds, reporter who has trailed the Express, scares off the proposed bridegroom and marries her himself. There is the usual misunderstanding when a story bearing Steve's name appears in the paper and she thinks his only interest in her was for her news value. But after exciting adventures in the espionage lair, Steve unmasks the spy chieftain and proves his devotion.

Anna Sten returns to the American screen as patriotic alien Nadine, glamorous in appearance, carefully treated by the camera and a perfect type for a spy thriller heroine. Alan Marshal is a forthright reporter, Etienne Girardot a brightly comic hotelkeeper, Jerome Cowan a standard villain leader and Feodor Chaliapin appears briefly as a caricatured radical deportee. The accent is on Americanism, the pace is fast and the production, especially the photography, above program average.

Anna Sten "EXILE EXPRESS"

INVITATION TO HAPPINESS:

Produced and distributed by Paramount

Director: Wesley Ruggles
Screenplay: Claude Binyon
Story: Mark Jerome
Photography: Leo Tower
Editor: Alma Macrorie

Eleanor Wayne	Irene Dunne
Albert "King" Cole	Fred MacMurray
Pop Hardy	Charlie Ruggles
Albert Cole, Jr.	Billy Cook
Mr. Wayne	William Collier, Sr.
Lola	Marion Martin
Divorce Judge	Oscar O'Shea
Butler	Burr Caruth
The Champ	Eddie Hogan

Interesting, intelligently written, honestly played romantic drama; the story of the adjustments and emotional maturity marriage and subsequent troubles bring to an ambitious prizefighter and a wealthy girl. (Adults & Young People)

(Running time, 95 minutes)

Invitation to Happiness is the story of a prizefighter aggressively determined to win the world's heavyweight title and its action climax is a bruising, realistic ring battle — but it is not a prizefight film in the usual meaning of that label. It is a simple, direct, always interesting screen statement of what marriage, parenthood, the conflict of hopes and ambitions and the passing of time do to two individuals of completely different backgrounds and temperaments. And it is played with such straightforward sincerity, directed with such warmth and vigor and imagination, that the lives of these two people seem genuinely significant and worth watching.

Ethel Wayne, rich and pampered society girl, meets James "King" Cole, crude, cocky, ambitious prizefighter, when her father buys a half interest in his contract. They fall in love and, well aware that such matches rarely work out, are married almost immediately. He is determined to get a chance at the title and continues his ring career. She reluctantly accepts his long absences at training camps, even though it means that he is away when their son is born. As the years pass, the boy sees his father only occasionally and has no affection for him. At last, after ten years, "King" wins his right to a bout with the champion. He comes home to find his son a stranger and his wife aloof. She sues for divorce, and obtains it, but the boy is given to his father for the first six months. He is unable, however, to win the boy's love — until the valiant battle he makes as the champion batters him to the floor evokes the boy's respect and makes possible a reconciliation with his wife.

Fred MacMurray, honest and impressive, sustains admirably the slow development of the crude, inarticulate fighter who learns that life offers finer things than fame. Irene Dunne, fresh from successes in sophisticated comedies, shifts to a serious, persuasive performance as the wealthy girl transformed by an unwavering affection. Little Billy Cook is surprisingly effective and poised as the boy, ashamed of his father's profession, unwilling to admire, quick to comfort. Charlie Ruggles contributes a straight portrayal of the fighter's manager and William Collier, Sr. keeps his comedy toned down as the girl's tolerant, slyly humorous father. Director Wesley Ruggles has maintained a steady, never hurrying but never lagging pace and has rounded the characters with deft, revealing touches. The technical production is excellent and the music score an unobtrusive asset.

JONES FAMILY IN HOLLYWOOD

Produced by John Stone for
20th Century-Fox

Director: Malcolm St. Clair
Screenplay: Harold Tarshis
Story: Joseph Hoffman, Buster Keaton
(Based on characters created by
Katherine Kavanaugh)
Photography: Edward Snyder
Editor: Fred Allen

John Jones	Jed Prouty
Mrs. John Jones	Spring Byington
Jack Jones	Ken Howell
Roger Jones	George Ernest
Lucy Jones	June Carlson
Granny Jones	Florence Roberts
Bobby Jones	Billy Mahan
Danny Reagan	William Tracy
Alice Morley	June Gale
Tommy McGuire	Marvin Stephens
Dir. Townsend	Hamilton MacFadden
Charlie	Matt McHugh

Amusing, boisterous comedy in which the Joneses go to, and go, Hollywood when father John represents his American Legion post at the convention. (Adults & Young People)

(Running time, 60 minutes)

The Joneses' jaunt to Hollywood will undoubtedly give their fans a full hour of enjoyment and perhaps attract new recruits. They are all here except Bonnie — she must be busy with husband Herbert Thompson and the infant who was **Everybody's Baby** — and they have been

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given a snappier script and a more polished production than usual. Father John is delegated to represent his Post at the American Legion convention and tries in vain to persuade his flock that Hollywood is no place for hometown folks. The trip is made in a trailer and once they are in the glamor capital, delegate John is too busy parading and tooting his tuba to keep the family out of mischief. Lucy meets a conceited young matinee idol and achieves high hopes from a make-up transformation and a screen test. Jack tangles with a studio siren and develops his own romantic ambitions. Both of them, of course, are merely being used for selfish purposes and bump into disillusionment. Trying to save his son from the wiles of the vamp, papa Jones is nearly trapped himself. But son Roger saves the day and they are all glad to go back home to the safely sane life of Maryville.

Right down the list the familiar players play the familiar roles with the assurance of old acquaintances. June Carlson has the prize part this time as the story concentrates on her experiences with juvenile star Danny Reagan. There are interesting, semi-satirical scenes in studios, an interlude of strenuous jitterbugging and in general considerable picturesque amusement. The physical production shows above average care and dependable competence.

ZERO HOUR:

Produced by Sol C. Siegel for Republic

Director: Sidney Salkow
Screenplay: Garrett Fort
Photography: Ernest Miller
Art Director: John Victor Mackay
Editor: William Morgan
Music Director: Cy Feuer

Linda Marsh	Frieda Inescort
Julian Forbes	Otto Kruger
Susan	Adrienne Ames
Brewster	Don Douglas
Sophie	Jane Darwell
Timothy	J. M. Kerrigan
Beth	Ann Todd
Butler	Leonard Carey
Sister Theodosia	Sarah Padden
Weber	Ferris Taylor
Landsdowne	William Parker
Doctor	Landers Stevens

Human interest drama, sincerely presented and capably produced, about a famous actress and a theatrical producer, who is crippled just as they are to be married and at last commits suicide to clear the way for her romance with another man. (Adults)

(Running time, 62 minutes)

Despite the action implications of the title, **The Zero Hour** is a story of the suffering brought by accidental fate to a man and a woman, deftly and honestly handled and produced with leisurely, serious competence. Under the tutelage of producer Julian Forbes, actress Linda Marsh has won recognition on the stage. The night of her latest triumph, Forbes announces their engagement. But on the way to be married, he is injured in an automobile accident and permanently crippled. Linda still wishes to marry him, but he refuses, believing it unfair to tie her to a hopeless invalid. She vows never to leave him and stays with him as years pass. Then she decides to adopt a little girl she has seen at an orphanage. But a young widower, Brewster, has already spoken for the girl. He agrees to let the girl spend considerable time with Linda and before long the inevitable romance has developed. Just as Linda is about to tell Forbes of her love for Brewster, he breaks down and asks her to marry him. Nobly she decides to give up her new love and devote her life to Forbes. It is a difficult, strained situation, three people, each inherently fine, caught in a tangle of conflicting devotions. At last, to free Linda from himself an her own sense of duty to him, Forbes commits suicide.

Linda is an excellent role for Frieda Inescort, who has not fared too well with casting directors to date, and she contributes a clearly etched performance. Otto Kruger follows her lead with a serious, sympathetic portrayal of Forbes. The story is told in straightforward style with no obvious attempt to drag in extraneous incidents just to fill out an amusement formula. The material verges on outright sentimentality but never becomes maudlin. It's an honest, well-made program picture.

UNDERCOVER DOCTOR:

Produced by Edward T. Lowe for Paramount

Director: Louis King
Screenplay: Horace McCoy, William R. Lipman
Story: "Persons in Hiding" by J. Edgar Hoover
Photography: William Mellor

Robert Anders	Lloyd Nolan
Dr. Bartley Morgan	J. Carrol Naish
Margaret Hopkins	Janice Logan
Eddie Krator	Broderick Crawford
Cynthia Weld	Heather Angel
Tom Logan	Robert Wilcox
Elmer Porter	Richard Carle
Johnny Franklin	Stanley Price
Gordon Kingsley	John Eldredge
Dapper Dan Barr	George Meeker
Dizzy Warner	Raymond Hatton
Spats Edwards	Philip Warren

Routine gangster melodrama about a society doctor who does undercover surgical work for the villains and at last is trapped along with them by FBI agents. (Adults & Young People)

(Running time, 65 minutes)

Another in the series of factual cases taken from J. Edgar Hoover's book, "Persons in Hiding," **Undercover Doctor** develops with standard style and competence the story of Dr. Bartley Morgan who is hijacked into performing an operation on a gangster and thereby learns how lucrative such illegal practice can be. With the cash supplied by mobster Eddie Krator for taking care of his boys, he establishes a respectable society practice. Nurse Margaret, who thinks she is in love with him, tries to make him break away from his underworld connections. He is afraid of Krator and, to clinch his society position, plans to marry socialite Cynthia. It is nurse Margaret who finally tips off the Federal men. Krator, his gang and the Dr. are rounded up and Margaret, for romantic solace, gets the leading G-man.

J. Carrol Naish as the Dr., Lloyd Nolan as the G-man and Broderick Crawford as gangster Krator have straight stock roles and walk through them with routine skill. Janice Logan supplies a fresh and attractive personality as the nurse. There are several hold-ups for excitement and the thoroughness of the FBI in tracing all possible clues is given detailed treatment.

THIS WAY NO PROGRESS LIES

by Allardyce Nicoll

The original intention of these notes on recent tendencies in the American film was to provide both a quarterly survey of significant cinematic achievements during each three-months period and a suggestion of the current tastes and fashions in motion picture material. The present note cannot essay to follow this plan — for two reasons. First, there is the obvious fact that the second quarter of the year 1939 is but two-thirds towards completion; and. secondly, so many of the films presented since the end of March have, through various causes, been missed that no profession could be made here to essay either a comprehensive examination of tendencies or an assessment of relative values.

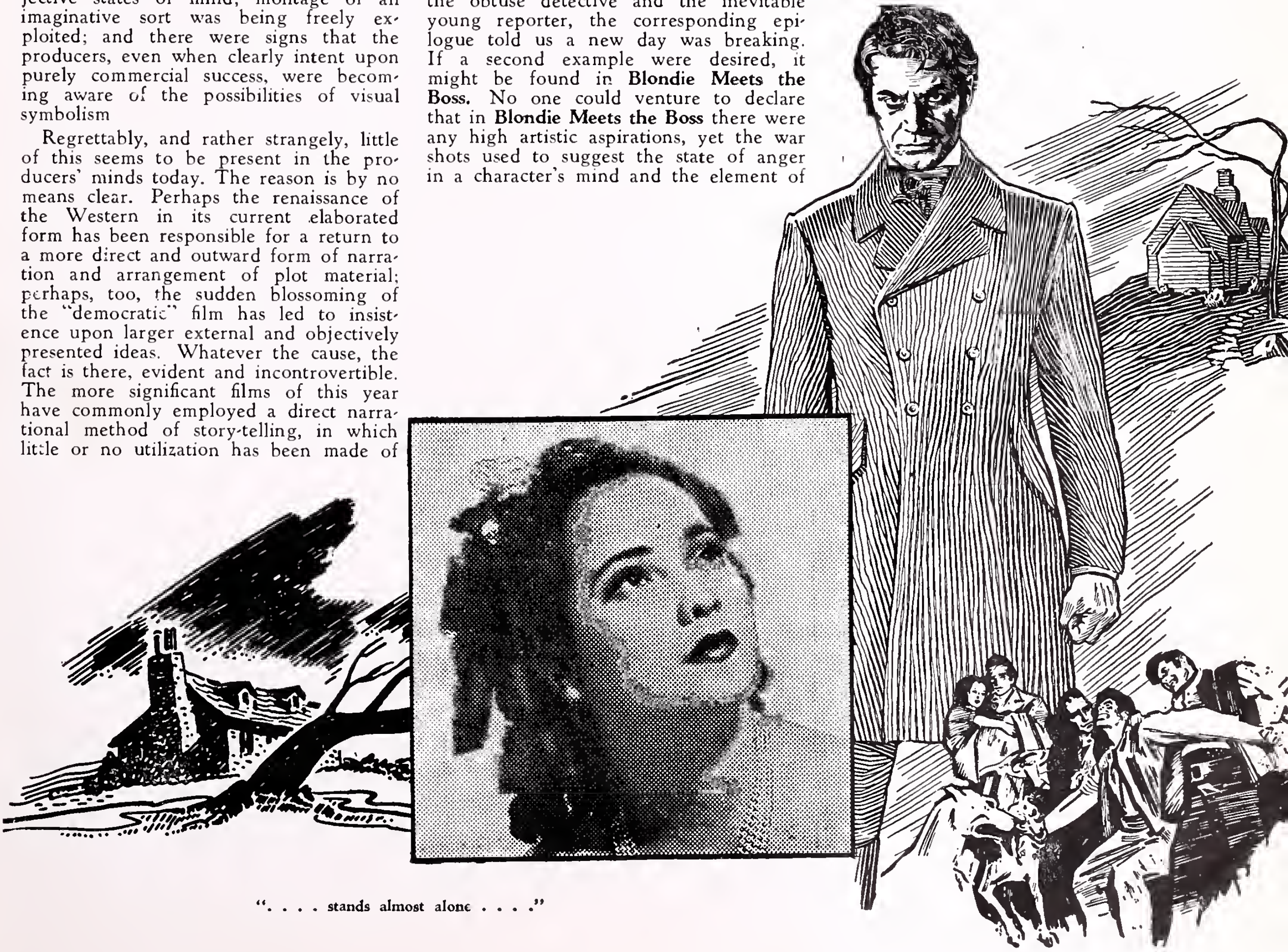
* * *

One topic, however, fortunately calls for immediate attention. Two or three years ago anyone interested in the motion picture as a form of artistic expression would have had the opportunity of noting many examples of films wherein use was made of certain devices characteristic and proper to the screen. Experiments were then being made in the delineation of subjective states of mind; montage of an imaginative sort was being freely exploited; and there were signs that the producers, even when clearly intent upon purely commercial success, were becoming aware of the possibilities of visual symbolism

Regrettably, and rather strangely, little of this seems to be present in the producers' minds today. The reason is by no means clear. Perhaps the renaissance of the Western in its current elaborated form has been responsible for a return to a more direct and outward form of narration and arrangement of plot material; perhaps, too, the sudden blossoming of the "democratic" film has led to insistence upon larger external and objectively presented ideas. Whatever the cause, the fact is there, evident and incontrovertible. The more significant films of this year have commonly employed a direct narrational method of story-telling, in which little or no utilization has been made of indirect elements or of elements employing the exercise of fantasy. Films like **Union Pacific, Dodge City, Confessions of a Nazi Spy** and **The Story of Alexander Graham Bell** have gone forward, deliberate step after deliberate step, telling their stories in a downright manner, eschewing anything that might savor of subjective subtlety.

Strangely enough, the quality of fantasy, where it has been at all in evidence, has generally appeared in films of secondary interest and of few artistic pretensions — and there, naturally, its employment has perforce been rather crude. A fair example is **Twelve Crowded Hours.** This was manifestly a typical gangster film with a dumb detective who, by a wondrous stroke of luck, wins out victorious in the end; nothing would have separated it from its companions had it not been for the fact that the producer gave it a supposedly 'artistic' prologue and epilogue. The prologue, with its use of human feet, ash-cans, cats and milk bottles ostentatiously declared the time to be night; and, when all the underworld had been, as through a miracle, locked up by the obtuse detective and the inevitable young reporter, the corresponding epilogue told us a new day was breaking. If a second example were desired, it might be found in **Blondie Meets the Boss.** No one could venture to declare that in **Blondie Meets the Boss** there were any high artistic aspirations, yet the war shots used to suggest the state of anger in a character's mind and the element of the fantastic in the shots of the dog made use, for a comic purpose, of devices familiar in some of the best films produced in previous years. Maybe here too might be mentioned **Bulldog Drummond's Secret Police.** A routine film this, with nothing save thrill to recommend it, yet the producer saw fit to interrupt his rapid series of grim adventures and hairbreadth escapes by a poorly managed dream sequence in which the hero tosses feverishly on his bed, gripped by the terrors of nightmarish visions, while the criminal stalks stealthily towards his side. Here the dream sequence, with its sudden change of emphasis, stood out starkly because of its spirit, alien to that of the rest of the film. In this picture and in **Twelve Crowded Hours** it was as if a silk-hatted ambassador, his clothes rather shabby and himself generally rather under the weather, were suddenly to appear in a gangsters' hideout and attempt to support their sordid schemes with his shattered dignity.

Why the makers of the more ambitious films are thus neglecting the opportuni-



". . . . stands almost alone . . . ."

ties offered to them is hard to fathom. The devices are not outworn; they are entirely proper to the art of the motion picture, and they may still be employed to create vivid and arresting effects. **The Story of Vernon and Irene Castle** was made interesting, not by means of straightforward story-telling, but by the interlude of the map over which the dancers swept on their triumphal tour. True, this sequence had not been very cunningly integrated with the material to which it was attached, but unquestionably, even although it was a kind of interpolation, it bestowed upon the film a quality of real distinction. Similarly, the directly presented sequence in **The Ice Follies of 1939** were enriched and made memorable by the fantasy associated with the blackbird ballet in which the skating, a form of movement which in reality comes as near as man can muster to the movement of dreams, was made imaginative and significant.

In all the films mentioned above practically no employment was made of visual symbolism. Indeed, among recent offerings, **Wuthering Heights** stands almost alone in daring to dally with symbolic effects, and even it was not bold enough to go very far. The very fact that this was a story presented within a story necessitated a more or less straightforward manner of narration, and only the few 'nature' sequences were permitted imaginatively to suggest things not actually presented by the characters before the eyes of the spectators.

Whether this failure to seize upon legitimate devices for the enhancing of interest — devices indeed through which the film most effectively differentiates itself from other forms of narrative — is due to carelessness, lack of imagination or deliberate purpose were hard to determine. One thing, however, may be said. If the failure persists for long, the film as a whole will inevitably step backwards instead of pursuing that forward course, which, in such a short period of time, succeeded in demonstrating its inherent artistic possibilities. We may admire Griffith as a pioneer and recognise the worth of the early Westerns without desiring that the latest efforts should imitatively copy early technique, should forget or cast aside a whole series of interesting, exciting and significant experiments in other directions.

This way no progress lies.

—Allardyce Nicoll

STOLEN LIFE:

Produced by Orion, distributed by Paramount

Director: Paul Czinner
Screenplay: Margaret Kennedy
Novel: K. J. Benes
Photography: Philip Tannura
Music: William Walton
Art Director: John Bryan
Editor: Frederick Wilson

Thomas Lawrence	Wilfred Lawson
Sylvina - Martina	Elisabeth Bergner
Aunt Helen	Mabel Terry Lewis
Alan McKenzie	Michael Redgrave
Morgan	Richard Ainley
Garrett	Kenneth Buckley
Doctor	Pierre Jouvenet
Nurse	Stella Arbenina
Police Superintendent	Ernest Ferney
Eileen	Dorice Fordred
Prof. Bardesley	Oliver Johnston

Distinguished psychological drama, produced with British thoroughness and leisurely pace; the story of twin sisters, superbly played by Elizabeth Bergner, who are in love with the same man. (Adults)

(Running time, 90 minutes)

Stolen Life is an artistic production, a picture which makes no attempt to combine a full quota of the dependable entertainment ingredients, which follows its own formula and is obviously designed for mature, discriminating audiences. With the exception of a brilliantly photographed storm sequence, it has little action in the usual sense. Distinctive direction has given it visual movement, but its progress is primarily emotional. It is, essentially, a star film, a vehicle for a great actress. And since that actress is Elizabeth Bergner, it is a film to be seen, and savored, and long remembered.

Sylvina and Martina, twin sisters living at an Alpine resort with their father and aunt, are temperamental opposites. Sylvina is willful, flirtatious, selfish. Martina is thoughtful, sensitive, fond of climbing mountains by herself. On one of her jaunts she meets young Alan McKenzie, who is training for a try at the Jungfrau. They are mutually attracted — then he meets Sylvina at the village postoffice, mistakes her for Martina, and accepts an invitation to lunch. By the time the identities of the twins are disclosed, he has fallen in love with Sylvina and soon after marries her. While he is away on a climbing expedition, Martina goes to visit Sylvina. The sisters go out in a sailboat, a storm rises and Sylvina is drowned. Martina assumes her sister's identity, hoping to find happiness in a **Stolen Life.** But Sylvina has been having an affair with a young neighbor and Alan, who has discovered her infidelity, comes home to suggest a divorce. He is confused by the difference he can sense in the girl he thinks is his wife and at last, in a touching and lovely scene, she confesses her masquerade.

Elizabeth Bergner's dual performance is probably the most effective even she has offered to date, subtlely yet indelibly differentiating the two characters, lighting the screen with the luminous depth of her understanding. Michael Redgrave as Alan McKenzie leads her steady and splendid support. An intelligent script and sensitive direction have invested the simple outline of the story with dramatic substance and emotional appeal. The backgrounds shift from Switzerland to London and Brittany, with brief flashes of Athens and Tibet. The photography is beautiful throughout. The entire film has polish without glitter, quality without ostentation.

Martina **Elizabeth Bergner as "STOLEN LIFE"** **Sylvina**

THE GORILLA:

Produced by Darryl F. Zanuck for 20th Century-Fox

Director: Allan Dwan
Screenplay: Rian James, Sid Silvers
Play: Ralph Spence
Photography: Edward Cronjager
Art Directors: Richard Day, Lewis Creber
Editor: Allen McNeil

Garrity	Jimmy Ritz
Harrigan	Harry Ritz
Mulligan	Al Ritz
Norma Denby	Anita Louise
Kitty	Patsy Kelly
Walter Stevens	Lionel Atwill
Peters	Bela Lugosi
Stranger	Joseph Calleia
Jack Marsden	Edward Norris
Seaman	Wally Vernon
Conway	Paul Harvey
The Gorilla	Art Miles

Latest screen version of the old stage play, a mixture of eerie mystery and the Ritz brothers brand of slapstick burlesque in which the three are dumb detectives hired as guards against a murderer known as "The Gorilla." (Adults & Young People)

(Running time, 67 minutes)

This is the third screen adaptation (the others were dated 1927 and 1931 and bore the First National label) of Ralph Spence's murder mystery play and has been refurbished with several additions to the basic situation. The original two dumb detectives have been increased to three to fit the Ritz trio and a real gorilla has been introduced to add to both the slapstick antics and the chill-thrill atmosphere.

Garrity, Harrigan and Mulligan call themselves private detectives and are hired as guards by Walter Stevens, who has received a murder-threat note from "The Gorilla." With them at his home on the night named in the warning is his niece Norma, who will inherit his estate. The clock strikes twelve — and Stevens disappears. The three detectives stumble through a series of wild incidents spotted with numerous suspects. A real gorilla, brought as part of an act for a party, escapes and enlivens the action. A mysterious stranger turns out to be an inspector and accuses Stevens of sending the notes to himself. But the crackbrained three justify their jittery technique by unmasking the actual villain in a burlesque finish.

The Ritz style of intense antics is now familiar and **The Gorilla** runs through the usual routine, giving them a more definite story background than have their last few films. Patsy Kelly steps up the fun as a bewildered and hysterical maid. Bela Lugosi adds to the eerie atmosphere as a suspicious butler. Anita Louise and Edward Norris provide the inevitable romance. The house itself is fitted with sliding panels and secret passages; lightning flashes outside, mysterious shadows flit about and all the well worn spine-chilling tricks are used. Ritz Brother fans and comedy-mystery addicts who take it as a burlesque of the original play will probably derive moderate amusement.

UNMARRIED:

Produced and distributed by Paramount

Director: Kurt Neumann
Screenplay: Lillie Hayward,
Brian Marlow
Story: Grover Jones,
William Slavens McNutt
Photography: Harry Fischbeck
Art Directors: Hans Dreier,
Robert Odell
Editor: Stuart Gilmore

Slag Bailey	Buck Jones
Pat Rogers	Helen Twelvetrees
Ted Streaver (12)	Donald O'Connor
Betty	Dorothy Howe
Buzz Kinney	Larry Crabbe
Pins Streaver	Robert Armstrong
Ted Streaver	John Hartley
Swade	Ed Pawley
Cash Enright	Sidney Blackmer
Spider	Jack Roper
Joe	Philip Warren
Mrs. Charles	Louise Carter
Mrs. Smith	Kathryn Bates
Mrs. Jones	Sarah Edwards

Human interest melodrama, modestly made and effectively played, in which a worn-out prizefighter and a night club proprietress find regeneration through affection for an orphaned boy whom they raise and educate. (Adults)

(Running time, 63 minutes)

Variously titled **Night Spot Hostess** and **Me and My Gal** while in production, **Unmarried** is a modernized remake of **Lady and Gent** which was released in the summer of 1932 with George Bancroft and Wynne Gibson in the lead roles. The present title is not exactly an accurate indication of the material. Though the lady and the gent live together some twelve years before the wedding at the finish, that fact is never emphasized and is of no importance to the plot.

Character and situations of the two are established at the start. Slag Bailey, second-rate heavyweight, loses his bankroll and any hopes for further fights in a final battle. Pat Rogers, sharp-tongued and quick-witted night club operator, loses her place. The two of them, who take their romance for granted, find a real estate deed in the pocket of Slag's manager, killed in a holdup, and go to a small town to claim the house. There they meet the manager's boy, Ted, who thinks they are married friends of his father and turns to them for sympathy. The few days they decide to stay to help him recover from his grief turn into years. As time slips by, their mutual affection for the boy and their association with the townspeople mellow them and give them a new outlook. Young Ted becomes a college football star and a shady promoter sees a chance to cash in on the boy's popularity by making him a prizefighter. Slag tries to convince Ted that the ring racket is no good and at last does so with his fists. Ted wants his two friends to adopt him — and to make this legally possible they slip away for the long postponed marriage.

Buck Jones, who has been playing westerns these many years, and Helen Twelvetrees, who has been absent from the screen since 1937, contribute sound, honest performances which make the gent and the lady distinct and understandable human beings. John Hartley as Ted in his college days seems a promising young player who should earn good assignments in future films. The direction mixes a rather sincere, never maudlin, sentimentality with fast action episodes, many of them standard football shots neatly inserted and one of them showing Jack Roper, a Joe Louis victim, in the ring with Buck Jones. The treatment is in general light with comedy scenes scattered generously throughout.

Buck Jones "UNMARRIED" Helen Twelvetrees

RACKETEERS OF THE RANGE:

Produced by Bert Gilroy for RKO-Radio

Director: D. Ross Lederman
Screenplay: Oliver Drake
Story: Bernard McConville
Photography: Harry Wild
Art Director: Van Nest Polglase
Music Director: Roy Wedd
Editor: Frederic Knudtson

Barney O'Dell	George O'Brien
Whopper	Cbill Wills
Helen	Marjorie Reynolds
Penny	Gay Seabrook
Whitlock	Robert Fiske
Benson	John Dilson
Larkin	Monte Mantague
Hank	Bud Osborne
Dutch	Ben Corbett
Ray	Ray Whitley
Flash	Cactus Mack
Skeeter	Franic Marvin

Standard, energetic western with George O'Brien as a stalwart hero leading the ranchers in a battle against a big packing company. (Adults & Young People)

(Running time, 60 minutes)

When cattleman Barney O'Dell tries to find out why he hasn't collected for his last shipments, he discovers the owner of the independent packing plant, an attractive young lady named Helen Lewis, is selling out to the huge Mid-Western Corporation. Knowing that the sale would put him and his fellow ranchers at the mercy of the combine, he throws her company into bankruptcy to hold up the sale for a month. Meantime the other ranchers have been losing cattle mysteriously. Barney buys up all they have left and plans to ship them himself. Heroine Helen refuses to believe his story that her lawyer is a crook working for Mid-Western, but comes to his ranch to investigate. The Mid-Western agents steal the cattle, but Barney outwits them in a snappy battle. They try again, this time hijacking the trainload of cattle — but once again Barney and his boys defeat them, win back the train and wipe out the crooks. Such courage deserves a reward and Helen is it.

George O'Brien is an old hand at these western heroics and this time he has a new and attractive recruit in Marjorie Reynolds to save from the machinations of the villains. Chill Wills as a ranch troubadour and Gay Seabrook as a girl from the city supply the comedy and the usual songs are inserted at appropriate intervals. The rustlers add novelty in the form of modern technique — they use trucks to carry off the cattle.

CODE OF THE SECRET SERVICE:

Produced by Bryan Foy for Warner Bros.
Director: Noel Smith
Screenplay: Lee Katz, Dean Franklin (Based on material compiled by W. H. Moran, former Chief of the U. S. Secret Service).
Photography: Ted McCord
Art Director: Charles Novi
Editor: Frederick Richards

Lt. 'Brass' Bancroft	Ronald Reagan
Elaine	Rosella Towne
Gabby	Eddie Foy, Jr.
Friar Parker	Moroni Olsen
Ross	Edgar Edwards
Decker	Jack Mower
Crockett	John Gallaudet
Saxby	Joseph King
Butch	Stevan Darrell
Dutch	Sol Gorss
Officer	George Regas
Conductor	Frank Puglia
1st Detective	Rafael Corio
2nd Detective	Antonio Filauri

Fast and furious thriller in the oldtime serial style in which a Secret Service agent and his pal break up a counterfeiting gang operating across the Mexican border. (Adults & Young People)

(Running time, 60 minutes)

Fans who shivered at the **Perils of Pauline** and their many successors will turn back time as **Code of the Secret Service** gallops across the screen. It's the second of a Secret Service series with locale back and forth across the Mexican border and it's a wild and woolly yarn that will probably strain the credulity of even the Saturday matinee regulars.

Slick counterfeiters have obtained some $10 and $20 plates in a holdup and are using them in Mexico, slipping the currency back into the United States. Lt. Brass Bancroft is assigned to the case and pal Gabby tags along. Hesitating only long enough to pick up romance in the form of a rancher's daughter well along towards the end, the story dashes through fast chases, miraculous escapes, running gun battles, train fights and similar thriller standbys — until at last the master-mind crook, a peg-leg masquerading as a Mexican padre, kills off his own gang to cover his own identity and leaps to his own death off a cliff.

BRIDAL SUITE:

Produced by Edgar Selwyn for MGM
Director: William Thiele
Screenplay: Samuel Hoffenstein
Story: Gottfried Reinhardt, Virginia Faulkner
Photography: Clyde De Vinna
Editor: Frank E. Hull

Luise Anzengruber	Annabella
Neil McGill	Robert Young
Doctor Grauer	Walter Connolly
Sir Horace Bragdon	Reginald Owen
Cornelius McGill	Gene Lockhart
Lord Helfer	Arthur Treacher
Mrs. McGill	Billie Burke
Abbie Bragdon	Virginia Field
Maxl	Felix Bressart

Lightweight, routine romantic comedy with the old story about the wealthy American playboy who falls in love with a shy Swiss maid. (Adults & Young People)

(Running time, 69 minutes)

Annabella "BRIDAL SUITE"

It's an easy guess that the marriage of Tyrone Power and Annabella soon after this picture was finished prompted the title shift from **Maiden Voyage** to **Bridal Suite.** The film needs more than a new title to catch and hold interest for more than brief and occasional scenes. The characters are typed, the story is a worn pattern and commonplace dialogue gives it little novelty.

When playboy Neil McGill forgets his wedding date for the second time, his father shouts that the boy should go to work and his mother insists that the trouble is amnesia. She takes him off to Switzerland to be examined by a famous psychiatrist and there he falls in love with the lovely Swiss miss, Luise Anzengruber. Dr. Grauer considers himself the girl's protector and tries to break up the romance, while the pursuing fiancee, ready for a third try, trails further complications. The chief excitement is a lost-in-the-mountains sequence during which Neil woos Luise while the Dr. sleeps and an avalanche tries to inject some thrills. At last, on the trip back home, supposedly for the much postponed wedding, the truth is revealed that the Alpine romance has already blossomed into marriage.

Robert Young trots along dutifully through his assignment as the playboy with little sympathetic aid from the script. Annabella again proves that she has a distinct and charming screen personality but must wait for better material before duplicating her success abroad. Billie Burke runs through her customary fluttery routine as the flighty mother and Walter Connolly does his usual grouchy but kindly old man as Dr. Grauer. They and the others are experienced comedians and at times manage to impart some sparkle to individual scenes. But the film as a whole is as synthetic as the avalanche in the mountain interlude.

WANTED BY SCOTLAND YARD:

Produced and distributed by Monogram
Director: Norman Lee
Screenplay: Ralph Strock
Photography: Bryan Langley
Art Director: Duncan Sutherland
Editor: E. G. Richards

"Fingers"	James Stephenson
Doris	Betty Lynne
Standish	Leslie Perrins
Mabel	Nadine March
Molly	Sally Stuart
Inspector Williams	D. A. Clarke-Smith
Charlie	George Merritt
Sherlock	Bryan Herbert
Maud	Florence Groves
Ben	Phil Ray

Interesting crime melodrama about a piano-playing cracksman who, released from prison, continues his criminal career until love and a friend's sacrifice effect a change. (Adults)

(Running time, 62 minutes)

Wanted by Scotland Yard not only breaks away from the usual type of criminal but also has an honesty of presentation and a quiet conviction rare in program melodramas.

When first released from prison, skillful cracksman and brilliant musician "Fingers" is determined to go straight. But he discovers that his girl is unfaithful and in disillusionment returns again to crime. As a piano tuner, he can obtain entry to wealthy homes. He attracts the attention of music patron Victor Standish and at his home meets Standish's fiancee and secretary, Doris. Standish arranges a recital, but Fingers' chief interest is in a collection of rubies in the house. Fingers' pal, Ben, learns that Scotland Yard knows the identity of the musician scheduled to give the recital and has sent a police guard. Ben hurries to warn his friend. Meanwhile Fingers discovers that Standish was responsible for his disillusionment and the two men fight. Ben arrives in time to save Fingers by shooting Standish. Doris, who by now is in love with Fingers, hides the two friends and plans to help them escape. To clear Fingers, Ben crashes his car and, before dying, confesses the shooting, clearing Fingers and making it possible for him to depart for South America with Doris.

Minus big names and thus established personalities, the entire cast fits credibly into the story under the capable leadership of James Stephenson as Fingers. Well written and carefully put together, **Wanted by Scotland Yard** neatly balances its modest budget.

WOLF CALL:

Produced by Paul Malvern for Monogram

Director: George Waggner
Screenplay: Joseph West
Story: Jack London
Photography: Fred Jackman, Jr.
Music Director: Eddie Kay

Mike	John Carroll
Towanah	Movita
Father Devlin	Peter George Lynn
Carson	Wheeler Oakman
Dr. MacTavish	George Cleveland
Michael Vance, Sr.	Guy Usher
Natalie	Polly Ann Young
Grogan	John Sheehan
Bull	John Kelly
Tom Blake	Roger Williams
Sergeant	Pat O'Malley
Smokey	Grey Shadow

Outdoor action thriller in which a tenderfoot and a city dog courageously save a valuable radium mine from the conniving villains. (Adults & Young People)

(Running time, 61 minutes)

The only thing of value Mike Vance has acquired from his night club existence is a handsome police dog picked up on a "treasure hunt." His father, disgusted at Mike's useless life, sends him to the Canadian northwest to investigate a pitchblende mine and determine whether it is worth keeping. He promptly falls in love with a native girl, Towanah, and soon discovers that the rascally superintendent, Carson, is trying to have the mine sold to a radium syndicate. Just as his father is about to sell the property, scientist McTavish discovers an economical process for reducing the radium ore. Mike has twelve hours to get the news to his father. Carson and his henchman Slugger prevent radio communication, then fix Mike's plane so that he cracks up in the wilds. The dog valiantly fights off a wolf pack and rescues his master in time for the mine to be saved. And at the finish Mike has decided to stay in the northwest and start life anew with Towanah.

John Carroll and Movita are fully adequate as the conventional hero and heroine and also sing two numbers. The dog, Grey Shadow, is worked into the story in the manner of the Strongheart and Rin-Tin-Tin series of the old silent days. There is plenty of good action and the romantic interludes are well spaced. The production is straightforward and satisfactory in its class and the outdoor scenery is impressive and capably photographed.

GIRL FROM MEXICO:

Produced by Robert Sick for RKO-Radio

Director: Leslie Goodwins
Screenplay: Lionel Houser, Jos. Fields
Story: Lionel Houser
Photography: Jack McKenzie
Editor: Desmond Marquette

Carmelita Fuentes	Lupe Velez
Dennis Lindsay	Donald Woods
Mat Lindsay	Leon Errol
L. B. Renner	Donald MacBride
Elizabeth Price	Linda Hayes
Della Lindsay	Elizabeth Risdon
Romano	Eduardo Raquello
Acosta	Lucio Villegas
Mexican Pete	Ward Bond

Lively slapstick comedy with Lupe Velez as a Mexican firebrand who comes to New York for a radio audition with a determination to win the talent scout who discovered her. (Adults & Young People)

(Running time, 70 minutes)

His company needs a Spanish singer to star on a radio program, so agent Dennis goes to Mexico to find one. Carmelita is the one and, after obtaining her parents' permission and promising to take good care of her, he takes her back to New York. She discovers he is engaged and immediately starts her temperamental fireworks and scheme to prevent the marriage. On the day of her audition, she is told to stay home and rest and Dennis puts his uncle Matt in charge. She wheedles poor Matt into taking her out and when they finally get home after a round of ballgames and wrestling matches, she has lost her voice. Then she gets a night club job, attracts a rival broadcast and begins to make agent Dennis jealous. It is inevitable, of course, that Dennis will be freed of his first engagement and chase Carmelita until she catches him and the way to that happy ending is hectic and hilarious.

Lupe Velez sings a little, dances some more and grimaces in great glee, providing firecracker comedy of her own temperamental brand. Leon Errol is a good comic foil as uncle Matt. Donald Wood is a conventional agent Dennis and Linda Hayes makes a good impression as his fiancee. It's a brisk and bright program filler.

KID FROM KOKOMO:

Produced by First National, distributed by Warner Brothers

Director: Lewis Seiler
Screenplay: Jerry Wald, Richard Macaulay
Story: Dalton Trumbo
Photography: Sid Hickox
Editor: Jack Killifer

Bill Murphy	Pat O'Brien
Homer Baston	Wayne Morris
Doris Harvey	Joan Blondell
Maggie Martin	May Robson
Marian Bronson	Jane Wyman
Muscles	Stanley Fields
Curley Bender	Maxie Rosenbloom
Judget Bronson	Sidney Toler
Eddie Black	Ed Brophy
Mrs. Bronson	Winifred Harris
Louie	Morgan Conway
Sam	John Ridgely
Klewicki	Ward Bond
First Old Man	Paul Hurst

Wild and whacky prizefight farce about a yokel boxer who yearns for a mother and is supplied one by his manager and gets mixed up with racketeers while winning the championship. (Adults & Young People)

(Running time, 92 minutes)

The Kid from Kokomo takes the ancient tale of the fighter who agrees to throw a bout, then doesn't and thereby tangles with the villains and brightens it with farcical treatment and a burlesque of the usual mother-love theme.

Homer Baston, the Kid from Kokomo, is a wide-eyed chump from the country who has yearned long years for a mother's love. Wise-cracking manager Billy Murphy, who thinks the boy has real ring possibilities, picks up a light-fingered harridan appearing before a judge on a shoplifting charge, dresses her as Whistler's "Mother" and presents her as Homer's long-lost parent. He even adds a counterfeit father, a playful soul from Hell's Kitchen who is addicted to brass knuckles and kindred toys. With a mother to cherish and protect fighter Homer smashes his way to the championship bout. Then his "mother" gets into trouble with a rubber check and to make good Homer agrees to throw the fight. But the champ (Maxie Rosenbloom) makes the mistake of insulting Homer's "mother" and Homer bounces him out of the title. The ring racketeers get tough — but a tougher gang from the "father's" neighborhood take care of them in a free-for-all finish.

As simple Homer, Wayne Morris makes himself as thorough a chump as has ever reached the screen. Pat O'Brien is, of course, a perfect choice for the fast-talking manager and Joan Blondell tags along as his bubble-dancing girlfriend May Robson broadly caricatures the fake mother and dominates her scenes with experienced assurance. Stanley Field plays the equally fake father with vaudevillian abandon. Jane Wyman fills in briefly to give Homer a romance. The pace is brisk with occasional letdowns. Entertainment is definitely a matter of taste. Sensitive patrons may regard it as crude and raucous. Others, content with laughs on an unrestrained farce basis, will rate it an effective prizefight comedy.

GOODBYE MR. CHIPS:

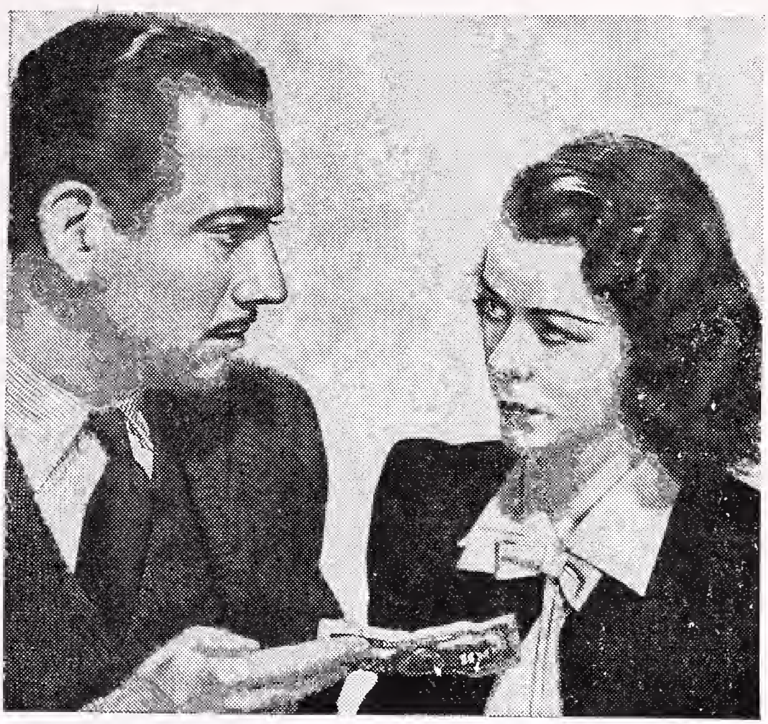
Produced by Victor Saville for MGM

Director: Sam Wood
Screenplay: R. C. Sheriff, Claudine West, Eric Maschwitz
Book: James Hilton
Photography: F. A. Young
Editor: Charles Frend

Mr. Chips	Robert Donat
Katherine	Greer Garson
John Colley	Terry Kilburn
Peter Colley I	Terry Kilburn
Peter Colley II	Terry Kilburn
Peter Colley III	Terry Kilburn
Peter Colley (as young man)	John Mills
Staefel	Paul Von Hernried
Flora	Judith Furse
Wetherby	Lyn Harding
Chatteris	Milton Rosmer
Marsham	Frederick Liester
Mrs. Wickett	Louise Hampton
Ralston	Austin Trevor
Jackson	David Tree
Colonel Morgan	Edmond Breon
Helen Colley	Jill Furst
Sir John Colley	Scott Sunderland

A fine and beautiful and eloquent motion picture, gently and affectionately produced yet moving and powerful in its appeal; the simple story of an English schoolteacher through fifty years of quietly exciting experience, presented with such rich humanity and subdued dramatic strength that it becomes a tribute to individual courage and the long tradition of civilized culture. (Adults & Young People)

(Running time, 114 minutes)



Melvyn Douglas Louise Platt

"TELL NO TALES"

Goodbye, Mr. Chips is the third MGM production from its British studios and, like **The Citadel**, its immediate predecessor in the group, is a happy combination of the best American and British cinematic skills. The American contribution, made by Sam Wood with the special assistance of Sidney Franklin, is a directorial instinct for movie essentials, backed by long experience with every type of film. The British contribution, supplied by an excellent cast, is an acting reticense, a sense of quiet dignity, of dramatically effective understatement that suggests more than the most flamboyant histrionics could convey. The combination is superb. **Goodbye, Mr. Chips** has a leisurely pace, an unhurried, very British satisfaction in the contemplation of its very British material — yet always there is apparent the forward rhythm, the vital drive, the pulse of living. It is not the tempo of stirring action, of exciting adventure. It is the cumulative beat of the terribly important little things by which man builds his life. **Goodbye, Mr. Chips** confines its action almost entirely to the campus of Brookfield school and its story to the simple career of Brookfield's Mr. Chipping, but it does this so simply, so tenderly, so completely, that it cuts deep into the universal experience of humanity.

The task which faced Sam Wood and his colleagues was one of the most difficult in the range of movie-making: the portrayal of intangibles, not merely the growth of a single man's character, but the dramatization of a cultural tradition. The challenge was met admirably. No real liberties have been taken with the story, certainly none with the character of Mr. Chips himself and with the mood of the book. Mr. Hilton's outline has been filled in with affectionate care and careful detail. Mr. Chipping comes to Brookfield a young, rather dull and scholarly man and drifts along with the routine for several decades, meets a charming girl on a vacation in the Tyrol, marries her to his own astonishment and becomes under her guidance and the influence of her memory after her early death such a kindly, quizzical and wisely human individual that he earns the love and respect of the generations of his pupils and is mourned by all who have known him when at last it is **Goodbye, Mr. Chips.**

Robert Donat enters into the role of Mr. Chips so thoroughly that he ceases to be even a fine actor giving an inspired performance. He is Brookfield's Mr. Chips, shading imperceptibly into old age as the years advance, growing in wisdom and understanding, becoming a campus institution, making his little academic jokes, realizing that a boy's appetite for cakes is as much a part of the continuity of human experience as recurrent wars. He fills the film as he filled the book and he is an inalienable part of every man's past.

Greer Carson, previously an unknown player even in England, brings to vivid life the brief suggestion Mr. Hilton offered in his book with a splendidly sincere and captivating portrait of the girl who marries Mr. Chips. Terry Kilburn leads successive generations of students as John and the three Peter Colleys and Paul von Hernreid is splendid as a German instructor. The technical production is so smoothly and unobtrusively competent that it is simply taken for granted as the film progresses. Rarely has there been as perfect collaboration of all departments in the making of a motion picture.

TELL NO TALES:

Produced by Edward Chodorov for MGM

Director: Leslie Fenton
Screenplay: Lionel Houser
Story: Pauline London, Alfred Taylor
Music Score: Dr. William Axt
Photography: Joseph Ruttenberg
Art Director: Cedric Gibbons
Editor: W. Donn Hayes

Michael Cassidy	Melvyn Douglas
Ellen Frazier	Louise Platt
Arno	Gene Lockhart
Matt Cooper	Douglas Dumbrille
Lorna Travers	Florence George
Doctor Lovelake	Halliwell Hobbes
Miss Mary	Zeffie Tilbury
Davie Bryant	Harlan Briggs
Miss Brendan	Sara Haden
Charlie Daggett	Hobart Cavanagh
Sam O'Neil	Oscar O'Shea
Ruby	Theresa Harris
Mrs. Lovelake	Jean Fenwick
Mrs. Haskins	Esther Dale
Chalmers	Joseph Crehan
Phil Arno	Tom Collins

Clever and intriguing mystery melodrama, written and presented with skill and originality, about a newspaper editor who, to save his paper, goes out himself on a sensational kidnaping case. (Adults & Young People)

(Running time, 65 minutes)

Tell No Tales, the first feature length film of director Leslie Fenton who recently shifted from character acting to the production of short subjects, is a fresh and original film that breaks away from the usual picture mold and endows familiar material with new interest and appeal. It is a difficult film to classify, for it is six distinct and diverse stories in one. Over all is the general story which binds the others together, the val-

SAN DIEGO PUBLIC L

iant fight of editor Michael Cassidy to save his paper from going out of business. This is both a good newspaper yarn, as it details the mechanical operation of a large metropolitan daily, and a good mystery thriller as Cassidy chases the big story of a solution to a kidnaping case. It is his investigation which brings in the five other stories.

The paper is to be suspended by its owner who also holds another paper in the city and wants to cut competition. Editor Cassidy is convinced that an exclusive big story can save his job and that of the others working with him. He sees his chance when he picks up in a saloon a $100 bill which he identifies as part of the ransom payment in a recent kidnaping. Each step as he backtracks on the trail of the bill leads to a new situation, a new drama with its own group of individuals and its own setting. The backgrounds embrace the ornate home of a society doctor, a swanky gambling house, the home of a Negro prize-fighter in the slums, a Broadway theatre and a girls' boarding school. He reaches the schoolteacher Ellen who is the only one able to identify the kidnapers — and the general story hits its climax when both Cassidy and Ellen are held by the kidnapers. The film then rushes to the finish of the escape, the capture of the criminals and the extra which assures the paper's continuance.

The subsidiary sequences are not mere incidental scenes in the usual sense. They are individual situations which create their own independent interest while contributing to the film as a whole. Melvyn Douglas carries the dominating assignment of editor Cassidy straight through with steadiness and a crisp, believable performance. The entire supporting cast follows him with vigor and conviction, led by Louise Platt, who adds romantic interest as the schoolteacher. Two scenes in particular stand out with memorable clarity: the wake at the Negro home during which Theresa Harris mourns for the death of her man and the discovery by Gene Lockhart as the gambling house owner that his brother is connected with the kidnaping.

Tell No Tales started its production career as an average program melodrama, but originality of approach and adroitness of presentation have lifted it out of its class.

PANAMA LADY:

Produced by Cliff Reid for RKO-Radio

Director: Jack Hively
Screenplay: Michael Kanin
Story: Garrett Fort
Photography: J. Roy Hunt
Editor: Theron Warth

Lucy	Lucille Ball
McTeague	Allan Lane
Sheema	Steffi Duna
Lenore	Evelyn Brent
Roy	Donald Briggs
Pearl	Bernadene Hayes
Elisha	Abner Biberman
Bartender	William Pawley
Foreman	Earle Hodgins

Mediocre romantic melodrama about a cabaret entertainer stranded in Panama and her adventures winning the true love of a tough mining engineer in the jungles. (Adults)

(Running time, 65 minutes)

As the title suggests, **Panama Lady** is deep-dyed melodrama and it reshuffles well-worn situations with little novelty. Lucy is the lady's name and she soon discovers that Panama, where she is stranded, is no place for a lady by any name. She has been hoping that flyer Roy will help her escape, but he turns out to be a gun-smuggler. To save her job at a cabaret, she helps the proprietress rob mining engineer McTeague who is in town for a spree. He calls the cops and Lucy, to avoid arrest, makes a deal with him to serve as housekeeper at his mining camp. She lives up to the bargain despite the deadly jealousy of the native girl Sheema and transforms, not merely the squalid quarters, but engineer McTeague himself. Meanwhile Roy, who thinks she informed on him back in Panama, comes to find her for revenge. Then McTeague strikes oil. Lucy finds Roy trying to steal the unrecorded land claims and shoots when he refuses to restore them. He drops to the floor, dead. With the aid of McTeague, who by now has learned to love her, she escapes to New York. There it is that some time later he finds her to prove that Sheema was the killer after all and to claim his true love.

That story is told in retrospect, flashing back to Panama and the mining camp after a beginning in New York. It is old-time melodrama patched up with modern technique within the limits of a small budget. Lucille Ball and Allan Lane in the lead roles are attractive young players who seem much better than their material. They try hard to do something with the wild and wandering script and their very trying draws sympathy. Steffi Duna as the native menace and Evelyn Brent as the honky-tonk proprietress contribute brief scenes of incidental interest. On the whole it's stock stuff hurriedly dusted off for the double feature trade.

TUMBLEWEEDS:

Produced by William S. Hart, distributed by Astor Pictures Corp.

Director: King Baggot
Screenplay: C. Gardner Sullivan
Story: Hal C. Evarts

Don Carver	William S. Hart
Molly Lassiter	Barbara Bedford
Kentucky Rose	Lucien Littlefield
Noll Lassiter	J. Gordon Russell
Bill Freel	Richard R. Neill
Bart Lassiter	Jack Murphy
Mrs. Riley	Lillian Leighton
Old Woman	Gertrude Claire
Old Man	George Marion
Major of Cavalry	Capt. T. E. Duncan
Hinman	James Gordon
Hotel Proprietor	Fred Gamble
Riley Boy	Turner Savage
Hicks	Monte Collins

Revival of one of the best of the Wm. S. Hart westerns about the rushing of the Cherokee Land Strip, modernized with sound effects, a musical background and a prologue in which Mr. Hart delivers a tribute to the old west. (Adults & Young People)

(Running time, 88 minutes)

Tumbleweeds undoubtedly can qualify as a screen classic. Originally produced in 1925, it was one of the most successful and perhaps the best picture made by William S. Hart, the man who set the standard for screen cowboys and was the supreme hero of generations of boys. It has been re-edited and re-titled and given a rousing musical score with synchronized sound effects. And at the start Bill Hart himself comes walking over the hill from his California ranch to talk informally in a rich, vibrant voice, about the old days when west was west and the hard-riding heroes of the screen were not required to croon prairie ballads and look real pretty in fancy outfits.

It was — and is — an action thriller back around 1889 when the Cherokee Strip between Oklahoma and Kansas was to be opened to homesteaders. Don Carver, like others of his type, is a prairie tumbleweed, a cattle grazer with no fixed habitation, no roots in the soil. The new arrangement, however, throws him out of work and after he meets Molly Lassiter he decides to seek a homestead himself. Her half-brother Noll and the villainous Freel try to frame him out of the running. But nothing can stop Don Carver when he swings into action and in a riding climax that is still unsurpassed, he wins his stake for the future.

The film is, of course, definitely and often amusingly old-fashioned in every way. But for action thrills it still has everything — except the crooning — which the best modern westerns can claim and Bill Hart is still more than the equal of any contemporary in gunplay and horsemanship. Youngsters should enjoy seeing the prototype of their present favorites, and many a middle-aged householder should recapture his youth at the sight of that lean, hard-hewn face fixing with steely grimness some rascal over the muzzle of a six-gun.

BOY FRIEND:

Produced by John Stone for 20th Century-Fox

Director: James Tinling
Screenplay: Joseph Hoffman, Barry Trivers
Story: Lester Ziffren, Louis Moore
Music & Lyrics: Sidney Clare, Harry Akst
Photography: Lucien Andriot
Editor: Norman Colbert

Sally Murphy	Jane Withers
Sue Duffy	Arleen Whalen
Jimmy Murphy	Richard Bond
Ed Boyd	Douglas Fowley
Greenberg	Warren Hymer
Billy Bradley	George Ernest
Tommy Bradley	Robert Kellard
Captain Duffy	Minor Watson
Cracker	Robert Shaw
Callahan	Ted Pearson
Arizona	William H. Conselman, Jr.
Mrs. Murphy	Myra Marsh
"Matchie" Riggs	Harold Goodwin

Another Jane Withers comedy-melodrama in which she acquires her first boy friend and with her rookie cop brother helps capture a loft-robbing gang. (Adults & Young People)

(Running time, 70 minutes)

In this latest edition of her now standard screen adventures young Jane Withers, who has been adding inches and pounds, catches up with Nancy Drew by snaring a **Boy Friend** to help her, after sufficient reels of mix-ups, expose the crooks and take part in the final chase and capture. With the exception of Jane, her puppy love affair and her usual brand of strenuous comedy, the film is a familiar cops-and-robbers melodrama which justifies the original working title, **Police School.**

Her brother, known as Jimmy Murphy, is a rookie recruit at the school and she, as Sally Murphy, is the school mascot. He is secretly commissioned by the chief to pretend to turn crook to run down a dangerous gang and when he walks out of the school, even sister Sally thinks he is traitor. Then one of the other students is murdered and Sally and her military school boy friend, Billy Bradley, start their own investigation. As amateur sleuths, of course, they manage to mix things up rather thoroughly — but they are also the ones who at last point the way to the villains. The chief takes her along for the big chase finale and at the finish the gang has been captured and her brother is a hero.

Jane may be gaining weight, but she has lost little zest and she supplies her customary full quota of comedy. Since the crooks follow the formula by operating a night club for a front, she has an opportunity to put across a song. Arleen Whelan is on hand for mild romance for the benefit of Richard Bond as hero Jimmy. George Ernest has probably earned himself a place for at least the next few of Jane's films as her boy friend. There are sequences of the training routine in the police school and the loft-robbing scenes add excitement. Jane's romance and the chase finale are the high spots and her fans will remain faithful.

Gracie Allen "The GRACIE ALLEN MURDER CASE"

GRACIE ALLEN MURDER CASE:

Produced by George Arthur for Paramount

Director: Alfred E. Green
Screenplay: Nat Perrin
Novel: S. S. VanDine
Photography: Charles Lang
Art Directors: Hans Dreier, Earl Hedrick
Editor: Paul Weatherwax

Gracie Allen	Gracie Allen
Philo Vance	Warren William
Ann Wilson	Ellen Drew
Bill Brown	Kent Taylor
Uncle Ambrose	Jed Prouty
Daniel Mirche	Jerome Coman
District Attorney	Donald MacBride
Richard Lawrence	H. B. Warner
Sergeant Heath	William Demarest
Dixie Del Marr	Judith Barrett
Gus	Horace MacMahon
Two Thugs	Al Shaw and Sam Lee

Uproarious gag-filled comedy mystery in which Gracie Allen mixes up a Philo Vance murder case, gets almost everyone into trouble and at last inadvertently supplies the right clues. (Adults & Young People)

(Running time, 74 minutes)

As the title indicates, the **Gracie Allen Murder Case** can be nothing else but a combination of whacky comedy and murder mystery. Since the comedy is Gracie at her dizziest best, glorifying the dumb dame with glib laugh lines and madcap nonsense, and since the murder mystery is a Philo Vance adventure and since the two have been cleverly combined in a production that is as handsomely mounted as it is ludicrously told, the **Gracie Allen Murder Case** can be rated infectious and hilarious amusement.

Gracie is here the niece of perfume manufacturer Uncle Ambrose and she trots along to the company's picnic. Perfume mixer Bill Brown takes her eye and while she is sitting with him near the highway a big sedan tears by and a cigarette lands in her lap — destined to be an important part of the plot and the chief clue before the film has run its course. That evening, when she and Bill are at a night club, she discovers a body in the owner's office and starts her amateur sleuthing career by getting Bill accused of the murder. Bill's girlfriend, Ann Wilson, persuades Philo Vance to take the case. Then another murder is committed, this time of a night club entertainer, and Gracie jumbles things even more, making Vance himself a suspect. He eventually solves the case, of course, from clues unwittingly supplied by Gracie, who alternately hinders and helps with enthusiastic and exasperating zeal.

Gracie herself, who has reduced nitwit nonsense to a fine art, is on the screen almost continually. The absence of George Burns slows her style not at all — in place of one man, she now has half a dozen giving her the gag lines for her whacky chatter. She sings one song, "Snug as a Bug in a Rug," near the start and in one sequence, a search of a penthouse apartment for clues, returns to the silent slapstick technique for highly hilarious fun. Warren William plays Philo Vance with nonchalant ease and obvious tongue-in-cheek enjoyment. Kent Taylor as Bill Brown and Ellen Drew as his sweetheart contribute mild romance. Al Shaw and Sam Lee, veteran vaudevillians, are mysterious menaces who turn out to be Gracie's bodyguards. H. B. Warner, aided by Jerome Cowan, shifts to suave villainy, while William Demarest and Donald McBride let Gracie mix them up mightily as the sergeant and district attorney. The direction is smart and smooth, crowding the laughs in rapid order yet with shrewd timing. It's popular, all-audience entertainment which thoroughly justifies its label.

EX-CHAMP:

Produced by Burt Kelly for Universal

Director: Phil Rosen
Screenplay: Alex Gottlieb, Edmund L. Hartmann
Story: Gordon Kahn
Photography: Elwood Bredell
Editor: Bernard Burton

Gunner Grey	Victor McLaglen
Bob Hill	Tom Brown
Joan Grey	Nan Grey
Mushy Harrington	William Frawley
Doris Courtney	Constance Moore
Jeff Grey	Donald Briggs
The Commissioner	Samuel S. Hinds
Biss Crosley	Marc Lawrence
Mr. Courtney	Thurston Hall
Trilby	Charles Halton

Moderately interesting and very light-weight prizefight film about an ex-champ whose son fails him and who finds solace in training a new champion. (Adults & Young People)

(Running time, 72 minutes)

Gunner Grey was once a real champion, but age has now slowed him and he lives on past glories and future hopes for his son Jeff. He has spent all his savings to educate the boy and set him up in a Wall Street business and is reduced himself to working as a doorman. Son Jeff has social as well as financial ambitions and poses as an orphan to marry a banker's daughter. His heart broken by this neglect, ex-champ Gunner takes to drink, then finds a new interest in the training of young Bob Hill for welterweight honors. This Bob is more than willing to be a substitute son — he's as much interested in winning Gunner's daughter as the title. Meanwhile Jeff has misappropriated funds to gamble on the market and is about to be exposed. Torn between duty to Bob and love for his son, Gunner at last arranges for Bob to lose the fight and plans to save Jeff by betting on the other fighter. But Bob batters his way to victory and the title — and Gunner wins after all. His friend and crony Mushy Harrington has switched the bets.

That's a simple though synthetic tale that makes little attempt at logical conviction and aims primarily at a combination of prizering action and sentimental exploitation of the father-son formula. Victor McLaglen, as Gunner, has a genuinely sympathetic role for a change and restrains his usual exuberance for a plain, straightforward performance. Tom Brown, however youthfully attractive for his mild romance with the pleasant and decorative Nan Grey, is scarcely a convincing prizefighter whether in or out of the ring. William Frawley derives personal and contagious enjoyment from the comedy assignment as crony Mushy and the others offer steady support. The direction strikes a spirited pace and the general production is standard. The action addicts will rate it a passable program filler.

IT'S A WONDERFUL WORLD:

Produced by Frank Davis for MGM

Director: W. S. Van Dyke
Screenplay: Ben Hecht
Story: Ben Hecht, Herman J. Makiewiez
Photography: Oliver T. Marsh
Music Score: Edward Ward
Art Director: Cedric Gibbons
Editor: Harold Kress

Edwina Corday	Claudette Colbert
Guy Johnson	James Stewart
"Cap" Streeter	Guy Kibbee
Sergeant Koretz	Nat Pendleton
Vivian Tarbel	Frances Drake
Lieutenant Miller	Edgar Kennedy
Willie Heyward	Ernest Truex
Major Willoughby	Richard Carle
Dolores Gonzales	Cecilia Callejo
Al Mallon	Sidney Blackmer
"Gimpy"	Andy Clyde
Captain Haggerty	Cliff Clark
Madame Chambers	Cecil Cunningham
Herman Plotka	Leonard Kibrick
Stage Manager	Hans Conreid
Lupton Peabody	Grady Sutton

Fast-moving, strenuously gay comedy burlesque, another addition to the whacky cycle, in which a matter-of-fact detective and a romantic poetess wander through wild antics while trying to solve a couple of murders. (Adults & Young People)

(Running time, 86 minutes)

It's a Wonderful World seems to be the direct descendant of at least three varieties of the whacky film family. Its comedy follows the **It Happened One Night** pattern. Its mystery is done in the **Thin Man** manner. And its story is identical with that of both **Fast Company** and **There's That Woman Again** and their sequels — a private detective and an unwanted but persistent feminine assistant blunder and bounce their way to the solution of a case which has fooled the police. Mixing the three ingredients with an aggressive determination to be very gay and very funny, the film is a snappy series of random misadventures, broadly comic gags and melodramatic slapstick antics. It moves in its own "wonderful world" and patrons whom it catches at the start will find continual chuckles breaking into frequent laughter. Others, more cynical, may regard the humor as forced, as striving too hard to be funny.

Private detective Guy Johnson is hired to take care of millionaire Willie Heyward, who gets himself gloriously drunk and framed on a murder charge and promises Guy $100,000 to clear him. Guy is arrested for hiding his client and dispatched to Sing Sing. On the way he escapes and kidnaps Edwina Corday and her car for a getaway. She's a romantic young lady addicted to poetry and unexpected actions and she tags along with him, trying to help but usually upsetting his fine schemes to outwit the pursuing police and to find the real murderer. Guy is on the trail of the half of a dime which the murderer needs to cover up his guilt and it leads through apple orchards to a summer theatre upstate, another murder and a climax which uncovers the villains and wins Edwina her long-sought romantic embrace.

Claudette Colbert and James Stewart, two audience favorites whose light comedy successes have been based on personal and whimsical charm, are here drawn into broad and often burlesqued comedy, straight slapstick portrayals. Both respond with vigor and enthusiasm and an apparent willingness to do anything, however nonsensical, that the script demands, whether it be slugging each other and assorted other individuals or donning varied and ludicrous disguises. Nat Pendleton and Edgar Kennedy are the usual comic cops and Guy Kibbee is an amusing dimwit detective assistant. Ernest Truex is the irresponsible millionaire who must be saved from execution and Sidney Blackmer is a standard menacing villain. Director W. S. Van Dyke has wisely established a fast pace at the start and maintained it steadily — if it slowed down, the film might collapse from sheer lack of substantial foundation.

MISSING DAUGHTERS:

Produced and distributed by Columbia

Director: C. C. Coleman, Jr.
Screenplay: Michael L. Simmons, George Bricker
Photography: Henry Freulich
Music Director: M. W. Stoloff
Editor: Gene Havlick

Wally King	Richard Arlen
Kay Roberts	Rochelle Hudson
Josie Lamonte	Marian Marsh
Peggy	Isabel Jewell
Lucky Rogers	Edward Raquello
Brick McGirk	Dick Wessel
Nick	Eddie Kane
Captain McGraw	Wade Boteler
Al Farrow	Don Beddoe
Doris	Claire Rochelle

Fast-moving program melodrama run through with routine competence, about a radio commentator who exposes and cleans up the system by which a night club owner obtains girls for his place. (Adults & Young People)

James Stewart — Claudette Colbert

"IT'S A WONDERFUL WORLD"

(Running time, 57 minutes)

Radio commentator Wally King is taking life easy, enjoying his popularity, when the apparent suicide of Josie Lamonte plunges him into a clean-up crusade. Josie had run away from home for a stage career and had been dancing at Lucky Rogers' night club. She had also made the mistake of objecting to Lucky's method of recruiting his girls. Wally uses her death as ammunition for a blast against the chief of the Missing Persons Bureau — and the chief replies with a challenge that Wally back up his blast by locating some missing girls. Then Josie's sister Kay brings him evidence suggesting that Josie was murdered. Wally starts his investigation, but is balked when the only girl at the club he can persuade to talk is badly beaten by Lucky's thugs. He tries new tactics, gets several showgirl friends to follow up leads for him. They discover that an art salon, an escort bureau and a theatrical agency are all feeders for the night club. Kay gets herself a job in the club and obtains further information. Then Wally and his bodyguard Brick wangle a confession from Lucky. As a finale, to round up the entire hostess racket gang, Wally has his girlfriends invite all the crooks to a banquet and officers, posing as waiters, battle them to a finish while Wally broadcasts the results to his radio fans.

Richard Arlen as the gallant crusading commentator, Marian Marsh as the ill-fated missing daughter Josie, Rochelle Hudson as her sister who becomes Arlen's aide and romantic reward, and Edward Raquello as the suave villain Lucky are stock players thoroughly at ease in stock portrayals. The emphasis is on action and the entire production has the pace and air of standard studio competence.

Cary Grant Jean Arthur

"ONLY ANGELS HAVE WINGS"

ONLY ANGELS HAVE WINGS:

Produced by Howard Hawks for Columbia

Director: Howard Hawks
Screenplay: Jules Furthman
Photography: Joseph Walker
Aerial Photography: Elmer Dyer
Art Director: Lionel Banks
Music Director: M. W. Stoloff
Editor: Viola Lawrence

Geoff Carter	Cary Grant
Bonnie Lee	Jean Arthur
Bat McPherson	Richard Barthelmess
Judith	Rita Hayworth
Kid Dabb	Thomas Mitchell
Dutchman	Sig Ruman
Sparks	Victor Kilian
Gent Shelton	John Carroll
Les Peters	Allyn Joslyn
Tex Gordon	Donald Barry
Joe Souther	Noah Beery, Jr.
Lily	Melissa Sierra
Dr. Lagorio	Lucio Villegas
Hartwood	Forbes Murray
Felice	Cecilia Callejo
Mike	Pat Flaherty
Pancho	Pedro Regas
Baldy	Pat West

Vigorous, stirring aviation melodrama, splendidly produced, combining spectacular air thrills and an interesting, warmly human story; the adventures, aerial and romantic, of a group of flyers striving to maintain against terrifying difficulties a mail route into the South American interior. (Adults & Young People)

(Running time, 119 minutes)

Rarely has commercial aviation been given such spectacular and gripping screen treatment as has been lavished upon **Only Angels Have Wings by** author-director-producer Howard Hawks. His own **Ceiling Zero** is the only comparable film of recent years. It is highly melodramatic in the same manner with convincing, staccato dialogue and terse, taut scenes that move with speed and precision to create excitement and suspense. It is crowded with flying thrills of every description: power dives, tail-spins, storm flights, blazing planes, driving smashes. Expertly handled, brilliantly photographed, these are the equal of the best that the screen has yet offered. The story which binds them together is interesting in its own right, familiar in outline but new in development, peopled with real and believable human beings. To bring them together the plot strains plausibility, but once they have been assembled at the little port of Baranca in Ecuador, they appeal to the imagination as symbols of the perverse and driving impulses which have made possible man's pioneering in the air.

Baranca is a little banana station in South America, presumably in Ecuador. There the Dutchman operates a meagre but ambitious airline with decrepit planes and daredevil pilots, most of them flyers who for one reason or another have lost their United States licenses. Boss of the outfit is pilot Geoff Carter, tough and domineering, bitter and disillusioned by past experiences, but admired by the other men because he drives them into no dangers he will not face himself. If the mail schedule can be kept for six months, the line can win a long contract. Against them are the Andes, constant storm dangers and the condition of their planes, but they are determined to carry through. Then showgirl Bonnie Lee, on her way to Panama, stops off ashore. She attracts the other pilots, and Carter attracts her — so much that she stays to be near him. Pilot Joe Souther is killed in a crack-up and to replace him comes Bat MacPherson, disgraced pilot who had once bailed out of his plane and left his mechanic to die. With him is his wife Judy, the woman whom Carter had once loved. The scene is set for emotional drama to supplement the action in the air and as the story rushes from thrill to thrill, pilot Bat redeems himself and chief Carter succumbs to romance and Bonnie.

Cary Grant leads throughout with a superb portrayal of Carter, hard-boiled and conceited and independent, gradually capitulating to an unselfish love. Jean Arthur matches him nicely with a restrained and appealing performance as

Bonnie. Richard Barthelmess returns to the screen with an impressive and persuasive interpretation of the disgraced Bat and Rita Hayworth is a decorative addition as his wife. Thomas Mitchell as an old pilot whose eyesight is failing and Sig Rumann as the Dutchman head a fine list of capable supporting players. The story has been dressed up with colorful incidents throughout and Howard Hawks directed them with shrewd skill and timing finesse, injecting enough comedy to avoid any feeling of melodramatic heaviness and contrasting cleverly the action and speed of the aviation sequences with the lazy tropical background.

THE MIKADO:

Produced by Geoffrey Toye, released by General Film, distributed in the U. S. by Universal

Director: Victor Schertzinger
(Based on the Gilbert & Sullivan light opera by arrangement with Ruper D'Oyly Carte)
Adaptation: Geoffrey Toye
Music Direction: Geoffrey Toye
Photography: Bernard Knowles, William Skall

Nanki-Poo	Kenny Baker
Ko-Ko	Martyn Green
Pooh-Bah	Sidney Granville
The Mikado	John Barclay
Pish-Tush	George Stroud
Yum-Yum	Jean Colin
Katisha	Constance Willis
Pitti-Sing	Elizabeth Paynter
Beep-Po	Kathleen Naylor

Chorus of the D'Oyly Carte Opera Company and the London Symphony Orchestra

A fine screen transcription in color of the famous Gilbert and Sullivan operetta, handsomely mounted, beautifully photographed and produced in the D'Oyly Carte tradition with very few changes other than occasional cuts. (Adults and Young People)

(Running time, 90 minutes)

This is the first complete screen presentation of any Gilbert and Sullivan operetta and should be warmly welcomed by ardent Savoyards throughout the United States. Producer Geoffrey Toye made no attempt to translate what has become a stage classic into outright cinematic terms or to ape the Hollywood manner with the addition of expansive and munificent spectacles. He did, of course, make use of the camera's mobility, but he followed the tradition as maintained by the D'Oyly Carte company with respect and remarkable fidelity, refusing even to bridge cinematically the changes of scene of the stage version. The screen **Mikado** is, essentially, a reproduction of the established stage presentation given photographic emphasis by restrained and intelligent use of the camera.

The only changes are of omission, the elimination of a few lines and several minor songs to facilitate the forward movement and keep the picture within the usual feature limit. Many of the players are direct from the D'Oyly Carte company, including those modern immortals, Martyn Greene and Sidney Granville. The chorus is the D'Oyly Carte, intact, and the orchestra is the London Symphony. Kenny Baker, one of the two important recruits, fits nicely into the role of Nanki-Poo, not quite as much at ease in the stylized acting as the others, but vocally a perfect choice. The other, Jean Colin, is a sweetly effective Yum-Yum.

The story, of course, is familiar to almost every prospective fan. Nanki-Poo, son of the Mikado, becomes a wandering minstrel to evade marriage with Katisha and falls in love with the lovely Yum-Yum, ward of Ko-Ko, the tailor who becomes the Lord High Executioner. The young minstrel is willing to be executed if he can marry her for a month and at last safely wins her after a series of Gilbertian complications.

The color photography is technically excellent, the costumes and sets rich but subdued in tone. In every respect this **Mikado** is an example of good craftsmanship, true to a great tradition.

HOTEL IMPERIAL:

Produced and distributed by Paramount

Director: Robert Florey
Screenplay: Gilbert Gabriel,
Robert Thoeren
Play: Lajos Biro
Photography: William Mellor
Editor: Chandler House

Anna	Isa Miranda
Lieut. Nemassy	Ray Milland
General Videnko	Reginald Owen
Elias	Gene Lockhart
Kuprin	J. Carroll Naish
Anton	Curt Bois
Sultanov	Henry Victor
Sergeant	Albert Dekker

And the Don Cossack Chorus,
Serge Jaroff, conductor

Average wartime melodrama, handsomely mounted, about the romance of a Polish girl seeking revenge for the death of her sister and a refugee Austrian officer in a border village alternately held by Russian and Austrian forces. (Adults & Young People)

(Running time, 78 minutes)

Isa Miranda **"HOTEL IMPERIAL"**

Pola Negri starred in this near the close of the silent era and Paramount planned a new version for Marlene Dietrich. She departed after several days' work. Margaret Sullavan was signed for the role — and broke her arm during the first days of production. As now completed after the third start, **Hotel Imperial** introduces to American audiences Isa Miranda, box office champion and favorite personality of the Italian film industry.

The **Hotel Imperial** itself is a de luxe establishment in the town of Sucha in Galicia, which is bouncing back and forth between the Austrians and Russians during the battles of 1917. The rest of the town is being demolished as it changes hands, but the hotel miraculously escapes destruction — possibly because the officers of both armies use it for quarters in turn and, when forced out, expect to be back soon. The Austrians are there when the glamorous Anna arrives to find that her sister, chambermaid in the hotel, has committed suicide. She takes her sister's place to discover which officer is responsible — all she knows is that the villain occupied Room 12. But the Russians recapture the village and only one officer, Lieutenant Nemassy, is left behind. He is in the right room but is the wrong man and by the time she is sure of that they have fallen in love. There follows a highly melodramatic mixture of romance, comedy and espionage intrigue. A philandering Russian general Videnko who is an amateur painter, insists upon Anna as a model. Her sister's betrayer is discovered and killed. He turns out to be an important spy and Anna is sentenced to be shot for his death. But Lieutenant Nemassy wins through to his own army with information that enables the Austrians to recapture the town in their turn and save Anna for his arms.

There are grim moments and serious sequences, but much of the time **Hotel Imperial** seems more interested in comedy, even in farcical presentation of its wartime film formula. General Videnko, for example, as expertly caricatured by Reginald Owen, is an hilarious portrait of an amateur painter more interested in pretty chambermaids as models than in such distracting annoyances as a war. Gene Lockhart and Curt Bois add further amusement as hotel workers who skip about changing the atmosphere of the hotel from Russian to Austrian or reverse as the fortunes of war dictate. J. Carrol Naish plays the spy with arrogant and emphatic relish. Ray Milland is the traditionally gallant officer as Lieutenant Nemassy, who has to masquerade as a waiter when the enemy occupy the town.

Isa Miranda, who looks and often talks like Marlene Dietrich, is lovely to look at and plays here with routine competence. There are brief scenes in which she suggests the warmth and vitality which could make her a popular American star and which later films, not tailored in advance to the Dietrich pattern of synthetic romance, may develop. With the assistance of the Don Cossack chorus she sings a tricky song in attractive style.

The technical production to frame her introduction is handsomely set and costumed. As a whole, the picture is an average melodrama, more entertaining as it is less serious.

TRIGGER SMITH:

Produced and distributed by Monogram
Director: Allen James
Screenplay: Robert Emmett
Photography: Bert Longnecker
Editor: Howard Dillinger

Trigger Smith	Jack Randall
Lopez	Frank Yaconelli
Bud	Dennis Moore
Buck	Bobby Clack
Gallop	Warner Richmond
Duke	Dave O'Brien
Jean	Joyce Bryant
Marshall Smith	Frank LaRue

and Rusty — the Wonder Horse

Fast-action western thriller in which Trigger Smith returns to the government service to capture the outlaws who have killed his brother. (Adults & Young People)

(Running time, 51 minutes)

Trigger Smith, famous for the gunskill which won him his nickname, has retired from service under his father, head marshal for the territory, and is drifting along in company with his pal Lopez. But when villain Gallop's gang of outlaws kills his brother while raiding a bank, he answers his father's call for aid. Back in town he meets young Buck and sister Jean and gets a job on their ranch. He suspects that their older brother Bud is one of the outlaws, but keeps that suspicion to himself. With an empty strongbox as bait, he lures the gang into the open and with the aid of young Buck even locates their hideout. Back in town he hunts Bud for a showdown and in the fight that follows Bud is killed. Lopez collects the rangers and with Buck to lead the way starts for the hideout. Trigger is there ahead of them handling the situation in his own quick-shooting style. The outlaws are subdued — and Trigger magnanimously lets Buck and Jean believe that Bud had been acting as his agent when associating with the crooks.

Jack Randall and his horse Rusty, favorites of the youthful cowboy fans, set the pace with vigor and Frank Yaconelli suplies the comedy as Lopez. Joyce Bryant is the mild feminine interest and a better than usual romantic reward for a gallant prairie hero. Short and snappy and packed with action, **Trigger Smith** is a reliable western thriller.

BLIND ALLEY:

Produced and distributed by Columbia

Director: Charles Vidor
Screenplay: Philip MacDonald, Michael Blankfort, Albert Duffy
Play: James Warwick
Photography: Lucien Ballard
Art Director: Leionel Banks
Music Director: Ben W. Stoloff
Editor: Otto Meyer

Hal Wilson	Chester Morris
Dr. Shelby	Ralph Bellamy
Mary	Ann Dvorak
Linda Curtis	Joan Perry
George Curtis	Melville Cooper
Doris Shelby	Rose Stradner
Dick Holbrook	John Eldridge
Agnes	Ann Doran
Buck	Marc Lawrence
Fred Landis	Stanley Brown
Davy	Scotty Beckett
Nick	Milburn Stone
Harriet	Marie Blake

Novel crime melodrama which adds to the usual action excitement the mental conflict of a cold-blooded killer and a psychologist who analyzes the killer's twisted mind and makes possible his removal by police. (Adults)

(Running time, 68 minutes)

Blind Alley matches thrills with the regular run of program melodramas and adds new interest by a new approach. Hal Wilson, notorious killer, escapes from prison with the aid of his sweetheart, Mary, killing two guards on the way and later the warden whom he has taken along as hostage. Three members of his former gang meet him and, while waiting for a boat to continue the flight, they take refuge in the home of Dr. Anthony Shelby, young professor of psychology. A house party is in progress and Wilson and his men take charge, holding everyone prisoner until the boat arrives. After Wilson shoots a guest as his answer to a challenge to fight without a gun, Dr. Shelby starts a mental campaign. Wilson is more than willing to talk about himself and Shelby probes into the killer's past, uncovering the subconscious basis for his murders. Unnerved by the revelations, Wilson is shot down when the police at last appear.

Chester Morris and Ralph Bellamy dominate the film with contrasting performances, the former vigorous and convincing as the killer, the latter quiet and self-assured as the professor. The situation created offers a chance for varied characterizations as the assembled members of the house party react to the gangster invasion and the others in the cast provide steady support. The production is competent within a modest budget and the psychological aspects are clearly explained.

SOME LIKE IT HOT:

Produced and distributed by Paramount

Director: George Archainbaud
Screenplay: Lewis R. Foster, Wilkie C. Mahoney
Play: Ben Hecht, Gene Fowler
Photography: Karl Struss
Art Directors: Hans Dreier, W. Flannery
Editor: Edward Dmytryk

Nicky Nelson	Bob Hope
Lily Racquet	Shirley Ross
Gene Krupa and His Orchestra	
Flo Saunders	Una Merkel
Stoney	Rufe Davis
Stephen Hanratty	Bernard Nedell
Bass Fiddler	Wayne "Tiny" Whitt
Piano Player	Harry Barris
Sailor Burke	Frank Sully
Mr. Ives	Clarence H. Wilson
Sam	Dudley Dickerson
Weems	Richard Denning
Partner (Flo's)	Pat West
Woman	Lillian Fitzgerald
Man	Sam Ash
Man	Harry Bailey
Miss Marble	Bernadene Hayes
Joe	Jack Smart
Man in Waiting Room	Eddie Kane
Cook	Jack Chapin

Toe-tickling comedy-with-music with a familiar showpeople plot, featuring Bob Hope's comedy, Shirley Ross' singing and Gene Krupa's swingtime drumming. (Adults & Young People)

(Running time, 65 minutes)

Accurately aimed at those described by its title, **Some Like It Hot** lives up to its advance publicity as a jitterbugs' jamboree by presenting Gene Krupa and his orchestra performing in the style which has made them favorites of the swing devotees and which usually sends the jitterbugs into rug-cutting antics. There is little actual dancing, but there is much music and much of it emphasizes the film's two new songs, the title piece and "The Lady's in Love with You."

Nicky Nelson, fast-talking, ambitious and conceited showman, is the barker for a buried-alive concession on the boardwalk of an amusement pier. Out in front Gene Krupa and his boys beat out tunes to help bring the customers in — but so few do come in that the landlord closes the concession. Nicky wants to get the band into the pier dance hall and while in the manager's office meets Lily Racquel, who is willing to join the outfit. Then Nicky gambles away a ring she has given him and his band contract and at last Krupa and Lily, tired of his talking, stage a free boardwalk show that wins them the dance hall spot. Nicky scrambles about at odd jobs, gets enough money to buy back the ring and at the finish wins back Lily from another impresario and a job as master of ceremonies with the band.

It's a lightweight tale, slim and stretched to carry through the film and used as little more than an excuse for the swing music marvels. From the opening sequence of a fast version of the title number with a vocal trio embroidering the tune, through to the final flourish, the music is the main attraction, especially after the band expands to a 15-piece ensemble in the dance hall. Gene Krupa plays himself satisfactorily, somewhat nervous in the straight scenes and naturally most at ease when working feverishly over his assortment of drums. In between the musical interludes Bob Hope picks up the frail story and carries it along with his usual comic competence. Shirley Ross plugs the two songs effectively and supplies the mild romance. The pace is fast and the dialogue spotted with wisecracks.

The title, more informative than most, applies to the music and is both an invitation and a warning according to individual audience tastes.

TORCHY RUNS FOR MAYOR:

Produced by Bryan Foy for Warner Bros.

Director: Ray McCarey
Screenplay: Earle Snell
Story Idea: Irving Rubine (Based on characters created by Frederick Nebel)
Photography: Warren Lynch
Art Director: Max Parker
Editor: Everett Dodd

Torchy Blane	Glenda Farrell
Steve McBride	Barton MacLane
Gahagan	Tom Kennedy
Dr. Dolan	John Miljan
Captain McTavish	Frank Shannon
Maxie	Joe Cunningham
Desk Sergeant	George Guhl
O'Brien	Joe Downing
Hogarth Ward	Irving Bacon
Chuck Ball	John Butler
Mayor	Charles Richman
Dibble	John Harron
Skinner	Walter Fenner
Reynolds	Millard Vincent
Stone	Joe Devlin

Fast and diverting addition to the series in which Torchy, when her paper fails her, cleans up the city by exposing the criminal and political boss and getting herself elected mayor. (Adults & Young People)

(Running time, 60 minutes)

Anyone who tried to take Torchy Blane and her adventure series seriously would be as silly as the films would seem to him. Torchy's reportorial antics and the newspaper office in which she works are the Hollywood kind which send real newspapermen into hysterics. The gay manner in which she solves crimes and beats other newshounds to sensational stories stretches plausibility so far that it usually snaps in the first reel. But these Torchy tales are not supposed to be anything more than film fables, program pictures that gallop along in their own make-believe world to offer good-humored passing entertainment. Taken temperately between first-feature doses, they are usually amiably diverting.

Torchy Runs for Mayor is a fair sample. This time she digs up evidence that a certain Dr. Dolan is the "boss" of the city and is using his political power to cloak nefarious deeds. But her paper refuses to print the story Dr. Dolan has too much influence with advertisers. So she persuades the publisher of a small weekly to run the material. The result is a sensation — and the murder of the courageous publisher. Torchy had promoted a recall petition against the weak-kneed mayor, intending to push her publisher friend for the office. Boyfriend Lieutenant Steve McBride writes her name in on the petition as a joke. But Torchy regards it as an inspiration and plunges into a campaign on a "make-the-city-safe-for-your-babies" platform. It's a wild election which includes a kidnapping by Dolan's thugs. But faithful McBride saves her in time, Dolan is eliminated by the sinister scheme of one of his own men, and Torchy harvests the votes.

It's as fast and packed with action and comedy as any of the others and, if anything, even more wildeyed in tone and treatment. Glenda Farrell romps through her role with infectious enthusiasm and Barton MacLane tags along loyally as the slow-witted but dependable Steve who is still hopeful that someday he will catch up with Torchy and romance. And Tom Kennedy is again on hand to help with the comedy as officer Gahagan.

SORORITY HOUSE:

Produced by Robert Sisk for RKO-Radio

Director: John Farrow
Screenplay: Dalton Trumbo
Story: "Chi House" by
Mary Coyle Chase
Photography: Nicholas Musuraca
Art Director: Van Nest Polglase
Music Score: Roy Webb
Editor: Harry Marker

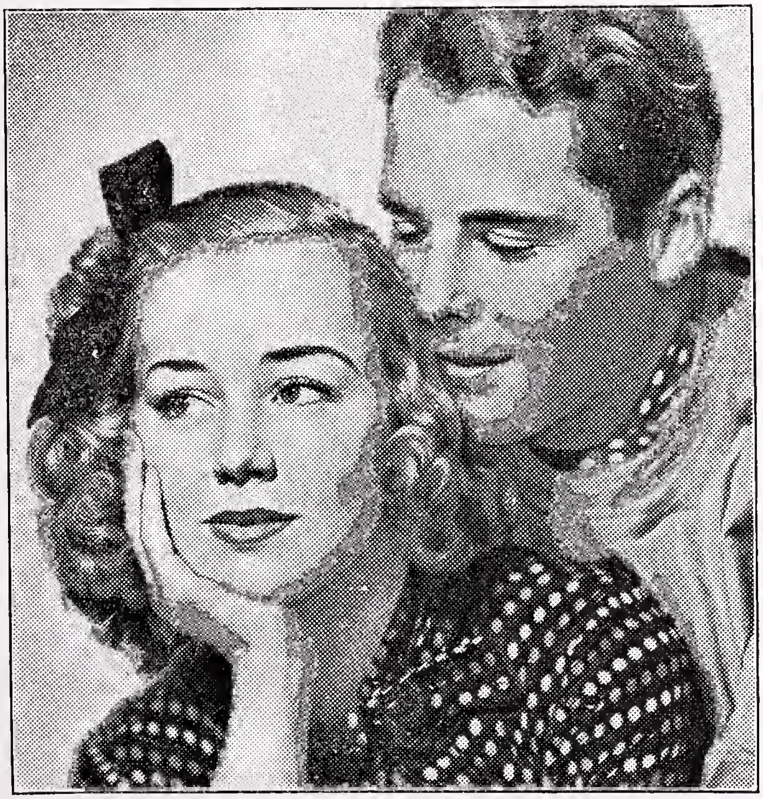
Alice	Anne Shirley
Bill	James Ellison
Dotty	Barbara Read
Merle	Adele Pearce
Lew Fisher	J. M. Kerrigan
Mme. President	Helen Wood
Neva Simpson	Doris Jordan
Norma Hancock	June Storey
Mrs. Scott	Elizabeth Risdon
Mrs. Dawson	Margaret Armstrong
Mr. Grant	Selmer Jackson
Mr. Johnson	Chill Wills

Pleasantly human, appealing, quietly sentimentalized college film; the story of a small-town girl who discovers through disillusion the unimportance of snobbish school societies. (Adults & Young People)

(Running time, 63 minutes)

Sorority House would merit attention if for no other reason than that it is a picture of college life without a single big game, a chorus of campus cuties or any of the usual rah-rah activities. It discusses a real college problem with sincerity, kindly sentiment and warm human interest.

Alice Fisher, daughter of a small-town grocer, has cherished dreams of a college career and her father, wishing to make her dreams come true, mortgages his store to send her to Talbot. She arrives there to find that the most important consideration in every new girl's mind is the chance of being taken into one of the sororities. Her two room-mates symbolize the problem perfectly. One is a second-year girl who was ignored and is cynical on the subject; the other is an enthusiastic young lady who simply lives on hopes of winning a bid. At first Alice too is ignored — then she meets and attracts the campus football hero, who starts the rumor that her father is owner of a big grocery chain. Immediately she is rushed by all the sororities and at the close of "rush-week" is invited to the Gamma reception for the parents of members. Meanwhile her father, to help meet the mounting costs of her college career and to be near her, has sold his store, planning to locate near the school. He appears at the reception — and Alice, overcome by the wealth and importance of the people she has been meeting, sends him away. Realizing what she has done, she leaves soon after to find her father and beg forgiveness. She has learned her lesson and with him, her room-mates and boyfriend Bill can plan a happy future.



Anne Shirley "SORORITY HOUSE" James Ellison

That story is glossed with sentiment but its general sincerity more than compensates for the saccharine coating. Anne Shirley has the major assignment as Alice and her wistful, appealing manner gives the role realistic conviction. J. M. Kerrigan makes the father a gentle, understanding human being. James Ellison supplies the conventional romantic support and the rest of the cast is composed largely of attractive girls, led by Barbara Read and Adele Pearce as the room-mates. Production details are careful and competent.

CAPTAIN FURY:

Produced by Hal Roach for United Artists

Director: Hal Roach
Screenplay: Grover Jones, Jack Jevne, William De Mille
Photography: Norbert Brodine
Art Director: Roy Seawright
Music Score: Marvin Hatley
Editor: William Ziegler

Captain Fury	Brian Aherne
Blackie	Victor McLaglen
Francois Dupre	Paul Lukas
Jeanette Dupre	June Lang
Coughy	John Carradine
Arnold Trist	George Zucco
Preston	Douglas Dumbrille
Mabel	Virginia Field
Mergon	Charles Middleton
Governor	Lawrence Grossmith
Mr. Bailey	Lumsden Hare
Mrs. Bailey	Mary Gordon
Bob	John Warburton
Suco	Claude Allister
Bertie	Will Stanton
Governor's Aide	Edgar Norton
Tess Bailey	Margaret Roach
Duffy	Bill Bevan
Danny Bailey	Edwin Brian

Robust, headlong, he-man adventure melodrama about an Australian Robin Hood and his men who lead the settlers in their battle against a despotic, land-grabbing villain. (Adults & Young People)

(Running time, 91 minutes)

This is an oldstyle movie adventure yarn, a typical western in general outline, dressed up with a strong cast and a colorful production and given novelty by a new background: the Australian bush country in pioneering days. Captain Fury, Irish patriot, is shipped along with other prisoners to Australia to work out his sentence. He is placed in the custody of Arnold Twist, land baron who regards the prisoners as slaves and is trying to drive the neighboring settlers out of the valley. With the rough and ready Blackie and four other prisoners, Captain Fury escapes from the stockade and becomes a Robin Hood leading his band of daring men to the aid of the harassed ranchers. Thereafter it's straight action, punched with fast riding, quick shooting and surprise attacks, interrupted occasionally for brief snatches of romance and broad comedy scenes. The villain and his aides meet their just deserts and Captain Fury wins a pardon for himself and his men.

It's a black and white show with no shadings between. The heroes are heroic, the villains very villainous, the heroine sweetly charming and all of them play with infectious zest. Brian Aherne is a dashing and romantic **Captain Fury,** escaping dangers with nonchalant ease. Victor McLaglen repeats his usual role as Blackie with more emphasis than ever before, a blustering, bullying, two-fisted tough guy with the inevitable heart of gold. John Carradine offers a striking portrait of a disease-ridden member of the band. June Lang strikes pretty poses and is appropriately naive to charm the valiant Captain, while Virginia Field as a barmaid flutters Blackie's pulse. George Zucco as the land-greedy Twist is a villain of the old school, one to draw hisses from the mildest onlooker.

Captain Fury is a straight entertainment concoction of the time-tested adventure film ingredients, played and produced with gusto and pictorial vigor.

BOYS' REFORMATORY:

Produced by Scott R. Dunlap for Monogram

Director: Howard Bretherton
Screenplay: Ray Trampe, Wellyn Totman
Story: Ray Trampe, Norman S. Hill
Photographer: Harry Newman

Tommy	Frankie Darro
Dr. Owens	Grant Withers
Mrs. O'Meara	Lillian Elliott
Eddie	Frank Coghlan, Jr.
Knuckles	David Durand
Mike Hearn	Ben Welden
Spike	Warren McCollun
Pete	Albert Hill, Jr.
Blubber	Bob McClung
Joie	George Offerman, Jr.
Mrs. Callahan	Temple Pigott
Supt. Keene	John St. Polis
Al	Jack McHugh
Girl	Roberta Smith

Routine production of a stereotyped story about a noble boy who takes the blame for his foster-brother's trouble, then joins a prison break to get out and help round up the crooks. (Adults & Young People)

(Running time, 61 minutes)

Orphaned young Tommy is the chief support of his foster mother and her weak-willed son, Eddie. But he is so grateful for the mother's care that he accepts the blame when Eddie gets into trouble with the police and departs for the Reformatory on the strength of Eddie's promise to go straight. Eddie tries to — but is framed by the gang and before long is another inmate of the Reformatory. Tommy meanwhile has become the assistant and friend of the prison doctor. An escape plot is being concocted and Tommy pretends to join the "mob," gets out with the others, then helps round up the gangsters responsible for his and Eddie's difficulties.

A strictly formula film, **Boys' Reformatory** makes little attempt at genuine characterizations and walks through its scenes with little dramatic punch or suspense. There is some mild and obvious attempt to criticize drastic reformatory methods. It's simply a passable little program filler for forgiving audiences.

ROOKIE COP:

Produced by Bert Gilroy for RKO-Radio

Director: David Howard
Screenplay: Morton Grant, Jo Pagano
Story: Guy K.Austin, Earl Johnson
Photography: Harry Wild
Editor: Frederic Knudtson
Art Director: Van Nest Polglase

Clem	Tim Holt
Nicey	Virginia Weidler
Gerry	Janet Shaw
Lane	Frank M. Thomas
Commissioner	Robert Emmett Keane
Tom	Monte Montague
Frankie	Don Brodie
Joey	Ralf Harolde
Fern	Muriel Evans
Ace	The Wonder Dog

Mild action melodrama with familiar cops-and-robbers situations in which a young officer and his dog prove the value of trained animals in police work. (Adults & Young People)

(Running time, 60 minutes)

Young Clem, the **Rookie Cop,** takes his dog Ace with him in his car on assignments. The two of them form a good combination and do good work, but the commissioner is prejudiced against dogs on duty and at last suspends Clem for his insistence upon using Ace. Then the local gangsters start a crime wave and hold prisoner both Clem and the daughter of the chief. The police are helpless. Ace it is who frees the pair and leads the way to the capture of the crooks, thus smoothing the way for romance and proving to the commissioner the official value of canine capabilities.

Tim Holt makes Clem a straightforward and ingratiating young rookie and Ace plays himself with efficiency, running neatly through the usual tricks of trailing and attacking at the properly melodramatic moments. Virginia Weidler helps out with an amusing performance as a little girl who greatly admires hero Clem and has ambitions being a G-woman. The pace is snappy and the production good within a small budget. The material is familiar and obvious throughout, but youngsters will rate it swell stuff.

BLUE MONTANA SKIES:

Produced by Harry Grey for Republic

Director: B. Reeves Eason
Screenplay: Gerald Geraghty
Story: Norman S. Hall, Paul Franklin
Photography: Jack Marta
Editor: Lester Orlebeck

Gene	Gene Autry
Frog	Smiley Burnette
Dorothy	June Storey
Hendricks	Harry Woods
Steve	Tully Marshall
Marshall	Al Bridge
Causer	Glenn Strange
Mrs. Potter	Dorothy Granger
Brennan	Edmund Cobb
Wilbur Potter	Robert Winkler
Frazier	Jack Ingram
Blackfeather	Augie Gomez

Good action western in which Gene Autry and Smiley Burnette clean up a fur smuggling case that has baffled the Northwest Mounted. (Adults & Young People)

(Running time, 56 minutes)

Gene and pals Frog and Steve are in the Canadian northwest to sell their herd when Steve stumbles on a group of fur smugglers and is killed. He lives long enough, however, to carve the H-H brand on a stone. Gene and Frog know that the H-H Dude Ranch must have some connection with the smuggling and deliberately stampede their cattle to mix with the H-H herd. It takes several days, of course, to separate them again and Gene has time to investigate. Hendricks, half-owner, is obviously the ringleader and for a time Gene is afraid that the other owner, romantic Dorothy, may be involved. Hendricks holds Frog as a hostage to force Gene to take the next load of furs over the border. He's a smart crook who has been able to foil both the United States border officials and the Canadian Mounted Police. But he is no match for his new opponents. Frog manages an escape and sends a posse to help Gene, who needs little help. He has the gang pretty well in hand already.

Gene Autry is at present atop the list of ranking western heroes and **Blue Montana Skies** is a good sample of the pictures which have put him there. It's a dependable outdoor thriller, packed with action, trimmed for brevity and pace and supplied with the currently popular frills of music and comedy. Gene himself contributes the music, three songs, and Smiley Burnette the comedy. June Storey is a satisfactory western sweetheart and Harry Woods is the standard western villain. The scenic backgrounds are excellent and the general production is neat and competent.

JUAREZ:

Produced and distributed by Warner Brothers

Director: William Dieterle
Screenplay: John Huston, Aeneas MacKenzie, Wolfgang Reinhardt (Based on a play by Franz Werfel and the novel, "The Phantom Crown," by Bertita Harding)
Music Score: Erich Wolfgang Korngold
Photography: Tony Gaudio
Art Director: Anton Grot
Editor: Warren Low

Benito Juarez	Paul Muni
Carlota	Bette Davis
Maximilian	Brian Aherne
Napoleon III	Claude Rains
Porfirio Diaz	John Garfield
Marechal Bazaine	Donald Crisp
Alejandro Uradi	Joseph Calleia
Empress Eugenie	Gale Sondergaard
Col. Miguel Lopez	Gilbert Roland
Miguel Miramon	Henry O'Neill
Riva Palacio	Pedro de Cordoba
Jose de Montares	Montagu Love
Dr. Samuel Basch	Harry Davenport
Achille Fould	Walter Fenner
Drouyn de Lhuys	Alex Leftwich
Lady in Waiting	Georgia Caine
Major DuPont	Robert Warwick
Senor de Leon	Gennaro Curci
Tomas Mejia	Bill Wilkerson
Mariano Escobedo	John Miljan
John Bigelow	Hugh Sothern
Senor Salas	Fred Malatesta
Tailor	Carlos de Valdez
Carbajal	Iriving Pichel
Coachman	Frank Lackteen
Senator de Valle	Walter O. Stahl
Duc de Morny	Frank Reicher
Marshall Randon	Holmes Herbert
Prince Metternich	Walter Kingsford
Baron von Magnus	Egon Brecher
Lerdo de Tejada	Monte Blue
Le Marc	Louis Calhern
Pepe	Manuel Diaz
Augustin Iturbide	Mickey Kuhn
Josefa Iturbide	Lillian Nicholson
Regules	Noble Johnson
Negroni	Martin Garralaga
Camilo	Vladimir Sokoloff

A magnificent motion picture, handsome, spectacular, significant, filled with pictorial splendor and a long list of superb characterizations making historical personages very real and very human individuals; the story of the patriot Juarez and his struggle to free Mexico from the rule of Maxilimian, the puppet emperor of Napoleon III, which becomes symbolic of the recurrent struggle of democracy against despotism. (Adults & Young People)

(Running time, 130 minutes)

Fundamentally **Juarez** is a picture about ideas, a powerful and dramatic statement of the issues between corrupt and imperialistic autocracy as represented by Napoleon III, of kindly and earnest yet inept royalism as represented by Maximilian, and of popular self-government as represented by Juarez. More exactly, since the first two are related, the second in this case merely the tool of the first, the statement can be narrowed to the issue of democracy against dictatorship. This is one of the endlessly recurring themes of human existence, as old as written history and as contemporary as today's newspaper. The picture does not avoid, really emphasizes, the parallel between its period and the present and thereby gains new vitality and significance.

But it is not the strength of its ideas which make **Juarez** a gripping and a memorable picture. Admirable as they are in statement and objectivity, used continually as springs for the action, they frequently tend in themselves to retard the real movement of the picture. Again and again the film becomes pictorially static, ceases its forward drive, as one or another of the leading characters speaks his piece for his principles. They are brilliant actors, can give wings to the terse and pointed words provided by the script. But when they stop to speak as if to posterity, the film stops with them. The intellectual message surges forward, but the pictorial flow limps.

What makes **Juarez** a gripping and memorable motion picture is its richness in varied moods, the vibrancy of its contrasting intensities, the sheer compelling completeness of its characterizations and the thorough satisfaction of its technical skill.

The story, filled with interesting and revealing incidents, with intimate scenes as penetrating and powerful as its sweeping battle sequences, begins in 1863 when French troops have occupied Mexico for many months trying vainly to collect loans made to former dictator, Santa Ana. The Indian leader and patriot, Benito Juarez, who has established a democracy and is now president, has declared a moratorium on payments. Over in Paris, Napoleon III, prompted by the Empress Eugenie, is developing his scheme which results in Maximilian von Hapsburg accepting a "call" to be emperor of Mexico in response to a "plebiscite." Backed by the French army of occupation, Maximilian, and with him his wife, Carlota, take over the government. Defeated and a fugitive in his own land, Juarez carries on guerilla warfare, a constant menace to Maximilian's rule. Then Napoleon orders his troops home and at the same time the Civil War ends in the United States and the Union government gives Juarez valuable aid. Carlota returns to France to plead with Napoleon for fulfillment of his pledges. Maximilian is captured and executed by Juarez, and Carlota, alone in Paris, loses her reason. Democracy, for a time, is triumphant in Mexico.

Benito Juarez is one of Paul Muni's finest roles, fully realized, inevitable in every gesture and expression and vocal inflection. The performance is necessarily limited in sympathetic appeal by the character to be portrayed, which is austere, beyond the reach of ordinary human contact. Maximilian offers the more popular part, as here presented, handsome, regal, lofty in his intentions, courageous in disillusion and defeat. Brian Aherne's performance is superb, infinitely touching in such scenes as that in which he visits Diaz in his cell striving to understand why the Mexican people will not accept him. Bette Davis' Carlota is another of her beautiful and sensitive portraits. John Garfield brilliantly fulfills the promise of his previous films with a dynamic interpretation of Diaz. The list could be run as long as the cast, which is as near perfect as that for any picture yet produced.

A tremendous amount of screen material has been compressed into this film and though the action takes place in three widely separated locales — Paris, Mexico City and the Mexican interior — the outline of the story emerges in clear focus. The photography is splendid always, striking often. The music score, original for the production, provides a descriptive and interpretative background.

Director William Dieterle and actor Paul Muni have again justified the Warner Brothers' faith that in other years permitted them to make **The Life of Louis Pasteur** and **The Story of Emile Zola.**

SWEEPSTAKES WINNER:

Produced by First National, distributed by Warner Brothers

Director: William McGann
Screenplay: John Krafft, Albert DeMond
Story: Albert DeMond, Hugh Cummings
Photography: Arthur Edeson
Art Director: Stanlet Fleischer
Editor: Frank Magee

Jennie Jones	Marie Wilson
Mark Downey	Johnnie Davis
"Tip" Bailey	Allen Jenkins
"Jinx"	Charley Foy
Nick	Jerry Colonna
Chalky Williams	Frankie Burke
Mrs. McCarthy	Vera Lewis
Pop Reynolds	Granville Bates
Blake	Eddie Kane
Poolroom Guard	Bert Hanlon
Dutch	George Lloyd
Mr. Simpkins	Sidney Bracy

Wildeyed racetrack comedy about a dimwit blonde who loses her money and horse to two double-crossing touts, then collects $150,000 on a sweepstakes ticket they trick her into taking. (Adults & Young People)

(Running time, 59 minutes)

When her grandfather wills her $1,000 and a racehorse named Firefly, not-so-bright waitress Jennie Jones goes to the big city with the horse and big ambitions. In an amazingly short time Tip Bailey and partner Jinx have relieved her of both Firefly and the cash. She gets another waitress job, this one in a restaurant run by romantic Mark Downey, who promptly falls in love. Unable to resist such a willing sucker, Tip and Jinx follow Jennie, run up food bills at the restaurant and even trick her into paying $10 for a sweepstakes ticket. It turns out to be, of course, the ticket that wins the Grand National and pays off with $150,000. Poor Mark now feels that Jennie's money will separate them — but the rate at which she starts to spend it suggests that the money menace will soon evaporate. Jennie buys back Firefly and the two touts persuade her to enter the horse in a race. They try a double-cross by fixing the race — but Firefly double-crosses them by winning anyway. And Mark decides that he will marry Jennie despite her money.

That's a helter-skelter tale that skips along with unashamed exuberance. Marie Wilson, whose dumb blonde waitress in **Boy Meets Girl** seems to have typed her permanently, is still one of the brightest dumb blondes in the movie business and endures the antics of **Sweepstakes Winner** with pretty patience and cooperative gusto. Johnnie Davis, minus his trumpet, tags along as the shy restauranteur who supplies the love interest. Allen Jenkins as Tip Bailey, aided and abetted by Charley Foy as Jinx, takes over the pictures whenever possible with his usual broad and raucous humor. And Firefly really rates a listing in the cast.

ROSE OF WASHINGTON SQUARE:

Produced by Darryl F. Zanuck for
20th Century-Fox

Director: Gregory Ratoff
Screenplay: Nunnally Johnson
Story: John Larkin, Jerry Horwin
Photography: Karl Freund
Art Directors: Richard Day,
Rudolph Sternad
Music Director: Louis Silvers
Editor: Louis Loeffler

Bart Clinton	Tyrone Power
Rose Sargent	Alice Faye
Ted Cotter	Al Jolson
Harry Long	William Frawley
Peggy	Joyce Compton
Whitey Boone	Hobart Cavanaugh
Buck Russell	Moroni Olsen
Barouche Driver	E. E. Clive
Band Leader	Louis Prima
Mike Cavanaugh	Charles Wilson
Chumps	Hal K. Dawson, Paul Burns
Toby	Ben Welden
Irving	Horace MacMahon
District Attorney	Paul Stanton
Mr. Mok	Maurice Cass
Mr. Paunch	Bert Roach
Miss Lust	Irma Wilsen
Dexter	Harry Hayden
Sam Kress	Charles Lane
Jim	Adrian Morris
Judge	John Hamilton
Mrs. Russell	Winifred Harris

Tuneful, lavish atmospheric filmusical with Al Jolson singing his hit songs of yesteryears and a thin plot about the troubled romance of a Follies star and a weakwilled gambler. (Adults & Young People)

(Running time, 90 minutes)

Alexander's Ragtime Band proved the new appeal of old tunes and **Rose of Washington Square** follows carefully in its film footsteps, presenting the same two leading players and another jaunt down memory's melody lane — this one with Al Jolson himself to sing many of the songs he launched in the immediate post-war era. Despite the usual preface claiming the events depicted as purely fictional, many a theatre patron will be convinced that the scenarists turned to actual stage history for the plot on which to string the tunes. The parallel with the real life story of Fanny Brice and Nicky Arnstein is much too close for mere coincidental comfort.

At the start Ted Cotter is a singing candyman in a 14th Street burlesque theatre, a born showman with big ideas and a hope that he can take Rose Sargent with him up the ladder of fame. While he is trying to book an act with her, she departs on a vacation and meets Bart Clinton, a wayward young man with a weakness for gambling and an inability to keep his word. It's a case of love at first sight and not even his trouble with the police can prevent romance from developing into marriage after he meets her again at a speakeasy in which she is singing. Off they go for a honeymoon in Havana while faithful Ted, who knows that Bart can bring Rose nothing but unhappiness, starts his lonely climb to success. His singing of "Mammy" is a sensation and he is soon one of the biggest names in show business. Rose, too, jumps to stardom and becomes a regular feature of the Follies. But Bart goes from shady deal to shadier deal and at last is arrested. Ted puts up bail and Bart, unable to face the mess he has made of his marriage, disappears. Still deeply in love, Rose sings to and for him the new Follies number, "My Man," and at last, haunted by the melody whose popularity makes it follow him everywhere, Bart gives himself up, ready to serve his sentence with the knowledge Rose will wait for him.

That story is concocted for emotional and sentimental appeal, but the major attraction, of course, is the music. As Ted and Rose achieve their successes and appear in show after show, there is ample opportunity to introduce once popular songs which stir nostalgic memories of what has already become a costume period: "Ja-Da," "Toot Toot Tootsie Goodbye," "I'm Sorry I Made You Cry," "The Vamp," "The Curse of an Aching Heart," "April Showers," "Mammy," "I'm Always Chasing Rainbows," "California Here I Come," "Avalon," and others including the title piece which is given an elaborate song-and-dance routine. Al Jolson, playing himself with surprising warmth and, except for the heavily dramatic scenes, genuine vitality, sings many of them. Alice Faye, more at ease and convincing when singing than when languishing for true love, handles the rest with full-throated enthusiasm. Tyrone Power is this time handed an unsympathetic role as Bart Clinton and has to try to be at one and the same time a hero for the romance and a criminal weakling for the suspense. The atmospheric details are excellent. The supporting players, led by such stalwarts as William Frawley, Hobart Cavanaugh and Joyce Compton, help greatly with the period flavor. And for good musical measure a brand new song is added: "I Never Knew Heaven Could Speak."

Tyrone Power Alice Faye Al Jolson
"ROSE OF WASHINGTON SQUARE"

DRIFTING WESTWARD:

Produced by Robert Tansey for
Monogram

Director: Bob Hill
Screenplay: Robert Emmett
Photography: Bert Longnecker

Jack	Jack Randall
Lopez	Frank Yacanelli
Wanda	Edna Duran
Don Careta	Julian Rivera
Manuel	Octavio Giraud
Carga	Stanley Blystone
Nicki	Carmen Bailey
Trigger	Dave O'Brien
Red	Dean Spencer
Piute	James Sheridan

and Rusty — the Wonder Horse

Wild and wooly old-fashioned western, snappily paced and packed with thrills, about a straight-shooting hero who saves a Spanish family from villains seeking a map to a silver mine. (Adults & Young People)

(Running time, 49 minutes)

Brief and brisk, **Drifting Westward** reverses its title and snaps along at full speed with a full quota of oldtime western thrills. Don Careta and daughter Wanda are being terrorized by villains Manuel and Carga, who are seeking a hidden map to a rich silver mine. Careta writes a plea for help to gallant Jack Martin and his Mexican pal Lopez. The villains in turn send for a gunman to eliminate Jack. But their gunman is killed and hero Jack is able to masquerade as the man hired to kill himself and thus become aware of the entire situation. The villains discover his true identity, capture him and Careta and Wanda, truss them up and leave them in a mountain cabin with a dynamite charge set to explode any minute. They have failed, however, to reckon with Rusty, the wonder horse. Trailing his master, he arrives in time to pick up the dynamite, toss it over a cliff and free Jack. In short order Jack and Lopez remove the boss villains and round up the gang. And Jack finds, not only the map, but a permanent sweetheart in the person of Wanda.

Jack Randall is a gun-toting hero to draw thunderous cheers from the Saturday matinee fans and Frank Yaconelli as pal Lopez completes an attractive partnership. Villains Octavio Giraud and Stanley Blystone are bad men through and through and deserve the reward of hearty hisses.

LUCKY NIGHT:

Produced by Louis D. Lighton for MGM
Director: Norman Taurog
Screenplay: Vincent Lawrence, Grover Jones
Story: Oliver Claxton
Photography: Ray June
Music Director: Franz Waxman
Art Director: Cedric Gibbons
Editor: Elmo Veron

Cora Jordan	Myrna Loy
Bill Overton	Robert Taylor
Joe Hilton	Joseph Allen
Calvin Jordan	Henry O'Neill
George	Douglas Fowley
"Dusty" Sawyer	Bernard Nedell
Carpenter	Charles Lane
"Blondie"	Bernadene Hayes
"Blackie"	Gladys Blake
Mrs. Briggs	Marjorie Main
Policeman	Edward Gargan
Conductor	Irving Bacon
Police Lieutenant	Oscar O'Shea

Playful and talkative romantic comedy that strives hard to be gay and cute as it tells the story of a young couple who get drunk and get married on their "lucky night," then wake up to face the problem of making a success of their marriage. (Adults)

(Running time, 82 minutes)

Lucky Night's one distinction is its teaming for the first time together the two box-office champions, Myrna Loy and Robert Taylor. Otherwise it is just another prettily frothy comedy that talks its way along much of the way, will probably provide moderate passing entertainment for those who take it lightly, and will do its share to put an end to the waning whacky cycle.

Cora Jordan, daughter of a wealthy steel magnate, starts forth into the world to prove that she can earn her own way. Weeks later, out of money and still out of work, she settles on a park bench and there meets Bill Overton, a happy-go-lucky young man with neither money nor worries. They invade a restaurant, discover that neither can pay the bill, appropriate a nickel from a waiter's tip and start their **Lucky Night** by hitting the jackpot in a slot machine. It's a night of wild adventures, including gambling hauls, the winning of a car, a reward for capture of a bandit and a champagne celebration at a series of night-clubs. They wake up next day to find themselves in a high-hat hotel, broke again and married. Irresponsible Bill decides he must go to work to support his wife and finally gets a job selling paint. When he works up to a $10 raise, he thinks it is time for another celebration. But Cora insists they should start paying debts and try to save a little money. Bill's idea that fun is better than security prompts a separation. But now it is her father's turn to go on a drinking spree with Bill, to absorb Bill's notion of Excitement with a capital E and to bring Bill and Cora together again for the finish.

Myrna Loy "LUCKY NIGHT" Robert Taylor

The first section, the meeting and **Lucky Night** whirl of winnings and woings, offers considerable gaiety and infectious fun. When the story shifts to domestic comedy after the marriage, the pace slows and interest lags as action gives way to speech-making and philosophizing about marital problems. Myrna Loy, gracefully sophisticated and gravely charming, plays with her usual conviction, giving tone and vitality even to the more tedious scenes. Robert Taylor is aggressively determined to prove himself a dashing and attractive playboy. The two of them monopolize the script, which writes off much possible fun — the bit players, when permitted to appear, are human and humorous. The dialogue strains for sprightliness and many of the situations have a self-conscious antic air. Serious folk may object to the story itself — both the marriage and the solution of the marital problem are achieved only by the aid of considerable drinking.

FIXER DUGAN:

Produced by Cliff Reid for RKO-Radio
Director: Lew Landers
Screenplay: Bert Granet, Paul Yawitz
Play: H. C. Potter
Photography: J. Roy Hunt
Art Director: Van Nest Polglase
Editor: Henry Berman

Charlie Dugan	Lee Tracy
Terry	Virginia Weidler
Adgie Modeno	Peggy Shannon
Owner Barvin	Bradley Page
Smiley	William Edmunds
Jake	Edward Gargan
Darlow	Jack Arnold
Patsy	Rita LaRoy
Jane	Irene Franklin
Steve	John Dilson
Mrs. Fletcher	Edythe Elliott

Atmospheric circus melodrama about the efforts of a woman lion tamer and a bigtop "fixer" to take care of and finally to adopt the orphaned daughter of a high-wire performer. (Adults & Young People)

(Running time, 68 minutes)

A circus fixer, **Fixer Dugan** soon explains, is an ingenious individual whose job is to help keep the show running smoothly by resolving personal squabbles between performers and by acting as the buffer between artists and such distractions as bill collectors. This particular fixer for the Mighty Marvin Carnival is named Charlie Dugan and he has more than a mere professional interest in lion tamer Adgie Modeno when she leaves Darlow's Circus and moves herself and lions to the Marvin show. Then high-wire walker Patsy O'Connell falls to her death, leaving her little daughter Terry in the care of Dugan. But Dugan is so busy with other people's worries that Adgie takes charge of the girl. Dugan persuades Adgie to include Terry in the lion act and everything seems to be running along smoothly. When trouble comes, it comes in a double dose. Frank Darlow, crooked son of the circus owner, appears with a faked bill of sale and claims Adgie's lions. Blocked temporarily by Dugan, he gets the proper authorities to take Terry away and put her in an orphanage. Young Terry runs away to return to the carnival, the authorities follow, a lion escapes and in general there is considerable excitement. But Adgie is equal to the lion and fixer Dugan is equal to the Darlow barrage of legal attachments. At the finish everything has been neatly fixed and Terry is assured adequate guardians just as soon as Adgie and Dugan can be married.

There is scarcely a familiar circus situation which has been overlooked in that plot. Action and comedy are the major ingredients and the backgrounds include just about all phases of circus life. Lee Tracy is back in a fast-talking role as the fixer and dashes along with his usual nervous vitality. Peggy Shannon offers an honest, straightforward performance as the lion tamer. And little Virginia Weidler, always an earnest and dependable little actress, is the orphan who prefers the excitements of circus life to institutional routine.

OUTLAW'S PARADISE:

Produced by Sam Katzman for Victory

Director: Sam Newfield
Screenplay: Marcel Dickey
Photography: Marcel Picard
Editor: Holbrook Todd

Trigger Mallory	?
William Carson	Tom McCoy
Magpie	Benny Corbett
Jessie	Joan Barclay
Slim	Ted Adams
Eddie	Forrest Taylor
Steve	Bob Terry
Mort	Don Gallaher
Meggs	Dave O'Brien
Warden	Jack Mulhall

Mediocre western with Tim McCoy doubling as a bandit leader and as a G-man who impersonates him to round up the gang. (Adults & Young People)

(Running time, 55 minutes)

Trigger Mallory, leader of a gang of outlaws who robbed the mails of valuable bonds, has just about finished his term in prison. He is kept on, however, and G-man William Carson, who looks like him, goes forth to track the rest of the gang. His impersonation is so good that for quite a time he fools the bandits and even Trigger's girlfriend. Then Trigger makes an escape and rejoins his gang and hero Carson is faced with real danger. In a flurry of fast action Carson escapes the trap and with the aid of his faithful pal captures the entire gang.

It's a routine story run through in routine style without the usual snap. There is plenty of riding and gunplay, but for most of the way the picture seems to drag along, jumping into fast excitement only near the finish when the hero goes into action for the final round up.

FOR LOVE OR MONEY:

Produced and distributed by Universal

Director: Al Rogell
Screenplay: Charles Grayson,
Arthur Hoerman
Story: Julian Blaustein, Daniel
Taradash, Bernard Feins
Photography: Stanley Cortez
Art Director: Jack Otterson
Editor: Maurice Wright

Susan Bannister	June Lang
Ted Frazier	Robert Kent
Sleeper	Edward Brophy
J. C. Poindexter	Etienne Girardot
Foster	Richard Lane
Kelly	Addison Richards
Bubbles	Edward Gargan
Dead Eyes	Horace MacMahon
Mrs. Sweringen	Cora Witherspoon
Miss Upson	Dora Clement

Whacky underworld burlesque about the frantic efforts of a young man and his pal to make good $50,000 they have misplaced in the mails, before their gambler boss has his gunmen rub them out. (Adults & Young People)

(Running time, 66 minutes)

For Love or Money displays the good sense of refusing to take itself seriously, not even as a romantic comedy. It simply gallops along, content to be nothing more than a series of whacky situations concocted as a modestly amusing program filler.

Bigtime gambler Foster has been taking racetrack bets by phone from eccentric millionaire Poindexter who never loses. Disgusted at always being on the paying end, he farms Poindexter's latest bet out to another gambler. Poindexter wins, of course, and Foster sends young Ted Frazier and his friend Sleeper to get the money. The other gambler hands it over, then dispatches two thugs to hijack it back. Ted and Sleeper fool them by slipping the cash into an envelope and dropping it in a mail chute. But alas, they put it in the wrong envelope and all they receive the next day is a packet of face powder. Foster gives them till midnight to produce the $50,000 and puts a pair of gunmen on their trail. They trace the envelope to Susan Bannister — who has already spent most of the money. So Ted, Sleeper and Susan start forth, the gunmen following, to find $50,000. They have cockeyed adventures, especially after they meet a funny little man who calls himself Julius Ceasar and makes bets on anything, but at last the gunmen take Ted away for the traditional ride. Then Susan discovers that Julius Caesar is the millionaire whose bet started it all and arrives in time to save Ted for the final romantic clinch.

Robert Kent, making much use of his handsome profile, is a standard masculine lead and June Lang prances through the role of Susan, the fast-spending girl, with wide-eyed emphasis. Edmund Brophy makes his usual comic faces and enjoys himself hugely as Sleeper, while Etienne Girardot makes Julius Ceasar Poindexter a humorous highlight. The production is of average studio competence and the aim is at nothing more than laughs.

REFORM SCHOOL:

Produced by H. M. Popkin for
Million Dollar Productions

Director: Leo Popkin
Screenplay: Zella Young
Story: Joe O'Donnell, Hazel Jamieson
Photography: Bill Hyer

Mother Barton	Louise Beavers
Freddie Gordon	Reginald Fenderson
Mr. Stone	Maceo Sheffield
Jackson	Monte Hawley
Pete	Eugene Jackson
Joe	Eddie Lynn
Bili	DeForrest Coven
Johnny	Bob Simons
Eddie	Freddie Jackson
Jackie Rogers	Milton Hall
Slim	Clifford Holland

Interesting and capable all-Negro production; a problem melodrama about the efforts of a woman probation officer to replace the brutal discipline of a reform school with kind treatment and education. (Adults & Young People)

(Running time, 80 minutes)

This is the third in a series produced by Harry Popkin primarily for the several hundred theatres throughout the United States which appeal directly to Negro patronage. While necessarily limited in budget, it is a competent production of its type and class, well up to the average of the small independent companies. Serious in purpose and plot, simple in story outline and deliberate in direction to make sure the situations are understandable and easily followed, it neatly blends human interest, comedy and action according to the familiar movie formula. The cast names which may be known to regular fans are Louise Beavers, who plays the lead role of the kindhearted probation officer and who has appeared in numerous major pictures, and Reginald Fenderson, who is here the boy whose case first attracts the officer's attention and who was in the cast of the stage version of **Green Pastures.**

Parole violator Freddie Gordon is recommitted to **Reform School** and is pushed further along the path to outright criminality by the cruel treatment of the superintendent and a brutal guard. When the case is brought to the attention of Mother Barton, probation officer, she forces the removal of the superintendent and begins to introduce new and more sympathetic methods. At first the boys refuse to cooperate, but when the villainous guard robs the school safe and tries to throw suspicion on Freddie, they take matters into their own hands, round up the crook and make him confess. The result is a new era for all the state's reform schools.

Edward G. Robinson and **Leon G. Turrou** discussing the filming of "CONFESSIONS OF A NAZI SPY"

CONFESSIONS OF A NAZI SPY:

Produced by First National, distributed by Warner Brothers

Director: Anatole Litvak
Screenplay: Milton Krims, John Wexley
Book: Leon G. Turrou
Technical Advisor: Leon G. Turrou

Ed Renard	Edward G. Robinson
Schneider	Francis Lederer
Schlager	George Sanders
Dr. Kassel	Paul Lucas
Atty. Kellogg	Henry O'Neill
Erika Wolff	Lya Lys
Mrs. Schneider	Grace Stafford
Scotland Yard Man	James Stephenson
Krogman	Sig Rumann
Phillips	Fred Tozere
Hilda	Dorothy Tree
Mrs. Kassel	Celia Sibelius
Renz	Joe Sawyer
Hintze	Lionel Royce
Wildebrandt	Hans von Tivardowsky
Helldorf	Henry Victor
Captain Richter	Frederick Vogeding
Klauber	George Rosener
Straubel	Robert Davis
Westphal	John Voigt
Gruetzwald	Willy Kaufman
Capt. von Eichen	William Vaughn
McDonald	Jack Mower
Harrison	Robert Emmet Keane
Mrs. MacLaughlin	Ely Malyon
Staunton	Frank Mayo
Postman	Alec Craig
Kassel's Nurse	Jean Brook
Kranz	Lucien Prival
A Man	Niccolai Yoshkin
A Woman	Bodil Rosing
Young	Charles Sherlock
U. S. Dist. Court Judge	Fred'k Burton

Expert and courageous spy melodrama, based upon and translating into pictorial terms the confessions and grand jury testimony of the four Nazi agents convicted last year, splendidly played and produced against an impressive background of the whole Nazi totalitarian program. (Adults)

(Running time, 102 minutes)

When **Confessions of a Nazi Spy** first flashes on the screen, the usual preface that the characters portrayed are fictional, that any similarity to real persons is purely coincidental, suddenly assumes a new significance. It is significant because it is not there. That absence, to anyone who sees movies steadily week after week, is remarkably conspicuous, tightens interest, pulls the advance publicity into focus as something more than mere exploitation ballyhoo. It strikes a new note in screen entertainment. **Confessions of a Nazi Spy** is frankly, unreservedly, a propaganda picture. It is a direct and unrelenting indictment, not merely of the activities of Nazi agents in the United States, but of the Nazi regime itself. It insists with vigor and dramatic emphasis that Nazism is a menace to American principles and ideals. The characters it portrays are real and alive today and many of them are presented under their real names. It is a courageous and ringing response to those critics who have been shouting that the movies should "say something," should plunge into the controversial problems confronting the modern world.

The fact of production is really more startling than the material presented. Regular newspaper readers will learn here nothing that has not been announced in headlines and detailed in news stories many times. The achievement, however, is that of dramatic synthesis. Using evidence collected by former FBI agent Leon G. Turrou and the testimony evoked during the spy trials, scenarists Milton Krims and John Wexley and director Anatole Litvak have built up a dramatic record of established facts and have projected these skilfully against a background of Nazi philosophy. It is a striking and powerful indictment — and its only obvious weakness is its attempt to be too powerful. There is a tendency to make the villains too villainous, to depict every National Socialist as brutish or sinister. Over-emphasis in this respect can diminish and cheapen the effect.

The picture opens in newsreel style with a figure in silhouette stating that all the facts may never be known but these facts are established. Then the story begins in a Scottish town where a Nazi remailing station has been set up for espionage correspondence. The spreading spy web is traced swiftly to the film counterparts of the key figures in the New York trials. FBI agent Ed Renard steps in when aid is asked by the Army military intelligence. Schneider is the first man trapped and Renard, playing on the man's egotism, extracts a confession that leads the way to the others. The activities of the spies themselves, amateurish and bungling as they have been proved to be, would have provided material for little more than a routine melodrama. They have been coupled here with scenes of the efficient and disciplined propaganda campaign promulgated through the bunds and traced back to Nazi high officials. Newsreel shots of Hitler in oratorical action, scenes of Goebbels and other Nazi leaders, off-screen narration, the use of maps and similar factual material — these serve to tie the somewhat rambling material together and fit it into the larger picture of international Nazi activities.

The acting, in keeping with the topical story which concentrates upon a factual presentation, is vigorous and forthright. Edward G. Robinson's Ed Renard is an eloquent and persuasive defender of democracy. Francis Lederer, Paul Lukas, Sig Rumann and George Sanders lead the plotters with realistic excellence, while the foreign importation, Lya Lys, supplies the feminine allure inevitable in a spy tale. The minor players are examples of accurate casting and are at times terrifyingly believable. And the physical production is splendid, the result of careful and competent craftsmanship.

SUNDOWN ON THE PRAIRIE:

Produced by Edward Finney for Monogram

Director: Al Herman
Screenplay: William Nolte, Edmund Kelso
Photography: Bert Longnecker

SAN DIEGO PUBLIC LIBRARY

Tex	Tex Ritter
Ananias	Horace Murphy
Ruth	Dorothy Fay
Hendricks	Karl Hackett
Dorgan	Charles King
Denny	Dave O'Brien
Chuck	Bob Terry
Hank	Hank Worden
and Tex's Horse —	White Flash

Mild and meandering western in which Tex Ritter as a disguised government agent outwits a gang of smugglers in between prairie songs. (Adults & Young People)

(Running time, 56 minutes)

Tex and the faithful Ananias are vacationing in Santa Fe when they stumble into a gang of rustlers. They notify ranger headquarters and are detailed to bring in the crooks. Tex wangles his way into the confidence of the gang long enough to discover that rustler Dorgan is planning to smuggle cattle through a pass on the Graham ranch. In short order rancher Graham, his daughter Ruth, Tex himself and Ananias are all in the hands of the villains. But nothing can stop a singing cowboy even if he has to sing his way to an escape. While Ananias goes for the rangers, Tex beats Dorgan's men to the spark and sets off a dynamite charge that blocks the rustlers in the pass. There is plenty of gunplay needed to round up the rustlers, but at last Tex can return as the conquering hero to claim his Ruth.

Patchily put together and spotted with four songs, the best of which is the title piece, **Sundown on the Prairie** rambles mildly along until it works up some excitement with the dynamite explosion and the bullet battle between rustlers and rangers. Horace Murphy provides the comedy as Ananias, Dorothy Fay appears briefly for the romance and Karl Hackett and Charles King lead the villains in acting honors.

STREET OF MISSING MEN:

Produced by Armand Schaefer for Republic

Director: Sidney Salkow
Screenplay: Frank Dolan, Leonard Lee
Story: Eleanor Griffen, William Rankin
Photography: Ernest Miller
Art Director: John Victor Mackay
Music Director: Cy Feuer
Editor: Ernest Nims

Cash	Charles Bickford
Putnam	Harry Carey
Tommy	Tommy Ryan
Dove	Mabel Todd
T-Bone	Guinn Williams
Mrs. Putnam	Nana Bryant
Reardon	Ralph Graves
Kinsella	John Gallaudet
Parker	Regis Toomey

Routine gangster melodrama about the regeneration of an ex-convict through his affection for a newsboy and the friendship of the man responsible for his conviction. (Adults & Young People)

(Running time, 65 minutes)

When onetime boss racketeer Cash is released from Alcatraz, he hurries east to the offices of the Evening Clarion, determined to kill publisher Putnam, the man whose crime crusade had forced a conviction. Outside the building he stops long enough to help newsboy Tommy fight off the henchmen of gang leader Reardon cut to destroy the paper and by the time he is inside with Putnam at gunpoint he has shifted his revenge plans. He will ruin Putnam by ruining the paper — a process which seems simple, for Putnam offers him a job as circulation manager. He makes a deal with Reardon, but continually delays actual action. At last, despite his affection for Tommy, he plots the destruction of the newspaper plant, attaches a bomb to the power switch. Meanwhile Reardon, impatient at the delay, sends his men to set fire to the building. Young Tommy is shot trying to stop them — and Cash rushes the boy to a hospital, battles Reardon and reaches the building in time to sacrifice his own life saving that of his benefactor, Putnam.

That's a neat compilation of stock situations, pushed along for action emphasis in standard program style. A cast of veterans carry it with experienced assurance, led by Charles Bickford with a vigorous performance as the tough guy who goes soft at the end. Harry Carey, once a western hero, is now typed as the noble businessman always ready to give a crook a chance to go straight. Ralph Graves has added weight and acquired the villain's assignment. And Guinn Williams supplies some comedy in one of his typical thickwit roles.

MAN OF CONQUEST:

Produced by Sol C. Siegel for Republic

Director: George Nicholls, Jr.
Screenplay: Wells Root, E. E. Paramore, Jr., Jan Fortune
Story: Harold Shumate, Wells Root
Photography: Joseph H. August
Art Director: John Victor Mackay
Editor: Edward Mann

Sam Houston	Richard Dix
Margaret Lea	Gail Patrick
Andrew Jackson	Edward Ellis
Eliza Allen	Joan Fontaine
Stephen F. Austin	Ralph Morgan
David Crockett	Robert Barrat
William B. Travis	Victor Jory
James Bowie	Robert Armstrong
Lannie Upchurch	George Hayes
Santa Anna	C. Henry Gordon
Mrs. Lea	Janet Beecher
Oolooteka	Pedro de Cordoba
Deaf Smith	Max Terhune
Mrs. Allen	Kathleen Lockhart
Jonas Lea	Ferris Taylor
John Hoskins	Leon Ames

A fine and stirring film, the story of Sam Houston and through him of Texas, its fight for independence from Mexico and its annexation to the United States, told with simple honesty and straightforward vigor and produced with care and competence and genuine distinction. (Adults and Young People)

(Running time, 98 minutes)

With **Man of Conquest** Republic Pictures takes its place side by side with those major companies which have been contributing to the current cycle of heroic, semi-historical melodramas — and offers them a lesson in picture production. **Man of Conquest** is a thoroughly satisfying film of impressive proportions. It is a big picture — but its bigness is not that of overwhelming lavishness, of towering spectacle. Its bigness is that of integrity and vitality, of broad simplicity and honest competence. It presents the career of Sam Houston with remarkable fidelity, makes him a man and not a figure in a pageant, and surrounds him with individual human beings, rounded, believable. The effect is not of a masquerade featuring box-office personalities, but of a real recall of the past. There is no attempt at any message other than emphasis on the democratic ideals of Andrew Jackson. The picture merely tells its story with vigorous and efficient thoroughness. But the very directness of its approach gives it depth and meaning. In this portrait of a "common man" driven by an inner restlessness to expand his ambitions in new territory one can feel the pulse of a young and growing nation.

The film divides in general into two distinct portions. The first outlines Houston's early career from his enlistment under Andrew Jackson in the War of 1812 through his election as governor of Tennessee, his second term, the divorce scandal which sends him on a four months drunk among his boyhood friends, the Cherokee Indians, and his championing of their cause in defiance of Jackson until at last the government drives them out of Tennessee to make way for white settlers. The second portion presents his Texan career, telescopes the long story of the shift from personal ambition to an appreciation of something greater than himself, the incorporation of Texas in the United States. Embittered by his experience with the Cherokees, he plans to establish Texas as an independent republic. With brief, incisive strokes, the film introduces him to the peace-loving Stephen Austin, to such notable names as Davy Crockett, James Bowie, William B. Tarvis, and to Margaret Lea, who becomes the second Mrs. Houston. Austin insists that Mexico must be appeased, but when Santa Ana starts his raid across Texas, even Austin agrees that force is the only alternative. At the head of the small army, Houston arrives too late at the Alamo, retreats before the advancing Mexicans and then, at San Jacinto, defeats Santa Ana to free Texas. The final sequence, rushing through the next seven years, ends with Houston's relinquishment of the Texan presidency that the republic may become a member of the Union.

Much of the picture's power is the result of superb characterizations. Richard Dix, who has not had a part equal to his ability since **Cimarron** in 1931, stamps Sam Houston with individual brilliance, a steady, resolute, earthy performance that creates a convincing human being, heroic in stature but subject to human frailties. Andrew Jackson fairly leaps into life as Edward Ellis portrays him, shrewdly suggesting that Old Hickory, despite the script's hero-worship, was a wily and eminently practical idealist. The others are excellent all, not typed but fitted persuasively to their roles. The story is of necessity episodic but has been held together for rapid and smooth continuity and strong rising suspense. The battle scenes, at the Alamo and in particular at San Jacinto, are stirring and savagely effective. In every respeet the production is the equal of the best major studio work.

Man of Conquest is a splendid addition to screen history.

UNION PACIFIC:

Produced by Cecil B. De Mille for Paramount

Director: Cecil B. De Mille
Screenplay: Walter DeLeon, C. Gardner Sullivan, Jesse Lasky, Jr.
Adaptation: Jack Cunningham
Book: Ernest Haycox
Photography: Victor Milner, Dewey Wrigley
Music Score: George Antheil
Art Directors: Hans Dreier, Roland Anderson
Editor: Anne Bauchens

Mollie Monahan	Barbara Stanwyck
Jeff Butler	Joel McCrea
Dick Allen	Robert Preston
Fiesta	Akim Tamiroff
Leach Overmile	Lynne Overman
Sid Compeau	Brian Donlevy
Jack Corday	Anthony Quinn
Mrs. Calvin	Evelyn Keyes
Casement	Stanley Ridges
Dusky Clayton	William Haade
Cookie	Fuzzy Knight
Barker	Syd Saylor
Monahan	J. M. Kerrigan
Paddy O'Rourke	Regis Toomey
Barrows	Henry Kolker
Gambler	Hugh McDonald
Shamus	Joseph Sawyer
Rose	Sheila Darcy
Woman	Nora Cecil
Mrs. Cassidy	Ruth Warren
Dollarhide	Lon Chaney, Jr.
Indian Chief	Richard Robles
Fanny	Bobbie La Salle
Lulu	Evelyn Luckey
Maggie	Calla Waltz
Violet	Margaret Roach
Belle	Beth Hartman
A Doctor	Davison Clark
Old Prospector	Si Jenks
Dinty	William Pawley
Al Brett	Harry Woods
General Dodge	Francis MacDonald
Sam Reed	Richard Lane
Calvin	Harold Goodwin
Mrs. Hogan	May Beatty
Mame	Julia Faye
Denny	Mike Driscoll
Bluett	Earl Askam
Kate	Genevieve Bell
Lil	Viola Louie
Goldie	Ida May
Shrimp	Inez Seabury
Ruby	Doreen Pastor
Terry	Jack Murphy

Grand and spectacular motion picture, filled with pictorial beauty and all types of emotional and action excitement; a screen epic that carries forward with vigor and skill and unflagging interest the parallel stories of the personal rivalry of two men in love with the same girl and on opposite sides of the law and the empire-building progress of the Union Pacific across the continent.

(Running time, 125 minutes)

Sixty-five pictures ago Cecil B. DeMille made **The Squaw Man** and it was evident in those dim days of silence that he had an instinct for the making of motion pictures. He was one of the few directors who were able to take sound in their stride and carry over to the talkies the fundamental lesson of the movies — that they must move. His technique has evolved through the years to the true epic form, good or bad according to individual tastes, yet definitely epic in the ancient sense of a vast and continuous narrative flow that embraces all manner of related incidents and sweeps ahead to a grand climax. **Union Pacific** is DeMille at his best. It is lavish beyond any conceivable necessity, grandiose, topheavy, bulging with enough material to outfit a dozen ordinary thrillers. But it moves. From the first moment to the last it moves, plunges ahead like the pudgy, indomitable little old locomotive which becomes one of its heroes. Boisterous, brawling, crammed with action sequences, it carries an astounding cargo of tested entertainment ingredients and with them sustained audience interest.

Union Pacific might be regarded as a return to the technique which made the movies the universal mass entertainment. It presents no argument, makes no attempt at profundity, requires no thought from its audiences. It simply fills the screen with pictorial movement and tells its tale of glorification of the great days of the west in direct manner with specific incidents. It suggests nothing, simply shows the event happening. The spectator need do nothing more than see and feel.

The story begins with the beginning of the railroad at a conference in Washington. Villainy is apparent, personalized, at the start. One of the sponsors plots to sabotage the great work for the benefit of a rival road from the west. Then comes the task of pushing the rails westward to meet those coming east from the Pacific. The town on wheels which is the construction camp and therefore always at the railhead, moving towards the setting sun, is the arena of constant turmoil,

Joel McCrea "UNION PACIFIC" Barbara Stanwyck humorous and deadly. There to make sure that romance may be present is the daughter of an engineer, Mollie Monahan, the railroad postmistress. There is Jeff Butler to keep a semblance of law and order with the aid of genial cutthroat pals, Fiesta and Leach Overmile. And there too are Sid Campeau and Dick Allen and their thugs who have been hired by the saboteur to delay the work and do so by trailing the camp with a moving saloon, supplying such distractions as hard liquor, gambling and dancehall girls. Dick Allen and Jeff Butler have once been friends, but they are opposed now by duty and rivalry for Mollie. Then Allen leads the thugs in a holdup of the company pay train and soon after forces Mollie to promise to marry him to save Jeff's life. Mollie is dismissed from her job and Allen flees. But at last the three of them meet again on a train beset by Indians. Thrill piles on thrill as the Indians attack, the train is wrecked and the three face a massacre. But the Army is still able to arrive in the last least nick of time. The golden spike can still be driven at Promontory Point for the finish.

As that tale zooms along there moves with it the railroad itself and the struggle of its building, handsomely detailed and colorfully presented. For all the emphasis on the personal romantics and heroics, the Union Pacific is not slighted. The cross-continent construction is more than mere background, is woven in as an integral part of the plot. Director DeMille has seasoned it all with rough and robust humor and on occasion a tear or two with a death scene. He has found time to inject such atmospheric details as the individual reactions of Indians to such spoils as a piano, feminine garments, a cigar store Indian. He has splashed his material lavishly on a huge canvas, yet has managed to keep the picture outline clear and consistent.

Barbara Stanwyck is a charming Irish postmistress fresh off a postcard. Joel McCrea is an honest, hard-hitting stalwart as Jeff Butler and Lynn Overman and Akim Tamiroff as his aides make as colorful a pair of rogues as even a **Union Pacific** could present. Robert Preston steps up to real rating with a convincing performance as the irresponsible Allen, the rival who meets a bullet in time to drop out of the romantic running. Brian Donlevy is the typical sinister crook as saloonkeeper Campeau. There are numerous sequences of superb action, such as the wrecking of a train by Indians who dump a watertank across the tracks, the stopping of trains by buffalo herds and the vigorous brawls in the construction camp. The photography is magnificent throughout and the music score is a valuable asset.

Union Pacific is a grand example of straight movie entertainment.

BIZARRE BIZARRE:

Produced by Corniglion Moliner, distributed by Lenauer International

Director: Marcel Carne
Screenplay: Jacques Prevert
Story: Marcel Carne
Photography: Roger Kahan
Music: Maurice Jaubert

The Vicar of Bedford	Louis Jouvet
Margaret Molyneux	Francoise Rosay
Irwin Molyneux (Felix Chapel)	Michel Simon
Williams Kramps	Jean Louis Barrault
The Milkman	Jean Pierre Aumont
Eva	Nadine Vogel
Detective	Alcover
Reporter	Guisol
Mrs. McPhearson	Jeanne Lory
Man in Mourning	M. Duhamel

Weird and whacky burlesque which strives desperately to live up to its title as it presents a story about an Englishman and his wife who prefer to be implicated in a murder rather than admit their servants have left them. (Adults)

(Running time 84 minutes)

When this was presented at the Filmarte theatre in New York, a program note explained that the management did so with "our tongues in our collective cheek". The picture was made "with malice toward none—except the British". It is difficult to tell whether the joke is on the British or the French who have perpetrated it. The title itself remains the best description.

Irwin Molyneux is a mild botanist who writes murder mystery tales under another name from plots supplied by his daughter who gets them from her lover, the milkman. His wife is a social climber who regards the desertion of their servants as a scandal which might ruin her position. When the Vicar of Bedford comes to stay for the weekend, she herself acts as the cook and her husband explains that his wife is away on a visit. Then he too goes into hiding. The Vicar, a mischievous hypocrite who has a large family but pursues a chorus girl, starts the rumor that Molyneux has killed his wife. Scotland Yard appears and a mad whirl of mixups ensue. The whacky cast includes a reporter who solves crimes in his sleep, a blood-thirsty murderer on a bicycle, a girl who has just left the Salvation Army because she dislikes sad music and a young man who is willing to mourn for the death of anyone. There is even a lynch-mob in London. A mood of sustained nonsense would be required to carry that story to consistent entertainment. Those who understand the French dialogue may catch the spirit, but the English titles come through with only occasional moments of successful hilarity. The average patron, therefore, is reduced to listening to the music, which is good, to admiring the physical production, which is excellent, and to watching the fine bits of acting whose meaning he can grasp. Individually these things are often so attractive that he suspects a knowledge of French would prove the film more than just a bizarre attempt at slapstick burlesque.

CALLING DR. KILDARE:

Produced and distributed by MGM

Director: Harold S. Bucquet
Screenplay: Harry Ruskin,
Willis Goldbeck
Story: Max Brand
Music Score: David Snell
Photography: Alfred Gilks
Art Director: Cedric Gibbons
Editor: Robert J. Kern

Dr. James Kildare	Lew Ayres
Dr. Leonard Gillespie	Lionel Barrymore
Mary Lamont	Laraine Day
Wayman	Nat Pendleton
Rosalie	Lana Turner
Dr. Stephen Kildare	Samuel S. Hinds
Alice Raymond	Lynne Carver
Mrs. Martha Kildare	Emma Dunn
Dr. Walter Carew	Walter Kingsford
Molly Byrd	Alma Kruger
Tommy	Bobs Watson
James Galt	Harlan Briggs
Harry Galt	Henry Hunter
Sally	Marie Blake
Bates	Phillip Terry
Joiner	Roger Converse
Collins	Donald Barry
Tom Crandell	Reed Hadley
"Nosey"	Nell Craig
Nick	George Offerman, Jr.
Conover	Clinton Rosemond
"Red"	Johnny Walsh

Fresh and amusing sequel in which Young Dr. Kildare gets into trouble by treating a murder suspect and not reporting the case, then vindicates himself by proving the lad innocent. (Adults and Young People)

(Running time, 86 minutes)

The same production team — author, scenarists, director and lead players—that made **Young Dr. Kildare** has here filled a repeat order concocted according to the same entertainment formula. The plot is more melodramatic and stretches credulity a point or two further, but the characters are still as warmly human and the treatment as deft and humorous.

Hard-shelled, soft-hearted old Dr. Gillespie, who made Dr. Kildare his assistant at the close of the first film, now decides that the young man needs to learn to appreciate the human side of medicine. Dr. Kildare is so immersed in science that when a guinea pig falls asleep after an injection he believes it proves the patient has a rare South American fever instead of an acute case of worry over piano payments. So Dr. Gillespie has Dr. Kildare transferred to a tenement clinic and sends nurse Mary Lamont along to report progress. On his very first day at the clinic Dr. Kildare is called to a cellar to treat a young fellow for a bullet wound. The boy is being hunted for the killing of a bookmaker, but the Dr. believes his story of innocence — especially after the boy's beautiful sister adds her plea — and keeps the case a secret. The treatment, including a blood transfusion, and romance run along together. But the police trail the sister and arrest the boy and Dr. Kildare is threatened with dismissal from the hospital and loss of his license. The only thing to do is to uncover the real criminal and with the aid of interne Wayman he does just that — only to discover that the sister is really the girlfriend of the murderer and has been merely using him to help her brother. Poor Dr. Kildare is very much disillusioned. But his future again brightens as Dr. Gillespie takes him back as assistant and it is obvious that nurse Lamont will be on hand for the next chapter.

Lew Ayres, of course, is again an attractive and earnest Dr. Kildare and Lionel Barrymore repeats his fine performance as Dr. Gillespie, giving the film real substance by his running comments on medicine in general and doctors in particular. Lana Turner as the alluring sister and Laraine Day as nurse Lamont divide the romantic honors and decorate the picture prettily. Nat Pendleton continues his usual comedy as interne Wayman. The production has obviously been given a good budget and shows it. The series is launched for a profitable run.

RETURN OF THE CISCO KID:

Produced by Darryl F. Zanuck for
20th Century-Fox

Director: Herbert I. Leeds
Screenplay: Milton Sperling (Based on a story by O. Henry))
Photography: Charles Clarke
Art Directors: Richard Day, Wiard B. Ihnen
Music Director: Cyril J. Mockridge
Editor: James B. Clark

Cisco Kid	Warner Baxter
Ann Carver	Lynn Bari
Lopez	Cesar Romero
Col. Jonathan Bixby	Henry Hull
Alan Davis	Kane Richmond
Mexican Captain	C. Henry Gordon
Sheriff McNally	Robert Barrat
Gordito	Chris-Pin Martin
Deputy Johnson	Adrian Morris
Deputy	Harry Strang
Stage Coach Driver	Arthur Aylesworth
Hotel Clerk	Paul Burns
Bartender	Victor Killian
Guards	Eddie Waller, Ralph Dunn
Blonde	Ruth Gillette
Tough	Ward Bond

A refreshing, robust and romantic western in which the Cisco Kid returns to make love to the ladies, to defy the men and to save a ranch for the one girl who can resist his masculine charm. (Adults & Young People)

(Running time, 70 minutes)

In Old Arizona, the first outdoor talkie, won Warner Baxter an Academy award for his debonair portrayal of the Cisco Kid. Sometime later Fox Films concocted a sequel dutifully labelled **The Cisco Kid** and cashed in again on O. Henry's most likable outlaw and Warner Baxter's most popular role. But the series idea was not established then and the Kid disappeared into the film vaults. He returns now as gay and as gallant and as quick at gunplay as ever, a refreshing contrast to the nobly posturing heroes who crowd in the youngsters for Saturday matinees.

The picture opens with a neat scene: a grave is being dug and a firing squad is preparing to execute that notorious outlaw, the Cisco Kid. The guns blaze, the Kid falls — but his pals, Lopez and Gordito, have had the foresight to substitute blank cartridges. The Kid is legally dead and he is therefore free to lay siege to feminine hearts and gold-laden stagecoaches in comparative safety. He and his henchmen plan their first new hold-up: he will be a passenger and they will halt the coach. But there in the stage is the lovely Ann Carver. With tricky gunplay the Kid routs his own men. Ann and her grandfather are coming to Fronteras to take over a ranch. Villain McNally — he's a sheriff and therefore by western tradition a villain — has grabbed the cash and thrown Alan Davis, Ann's boyfriend and agent, in jail. When she and her grandfather arrive, he jails them too. Which is bad business — the Cisco Kid is expecting them for dinner. He proceeds to wreck half the town while staging a jailbreak. Then, to prove his great love for Ann, he gets the deed to the ranch from McNally by robbing McNally's own bank for the ransom money. But alas, he discovers that Ann has resisted his lure, is planning to marry friend Alan. Enraged, he sends Alan into the trap McNally has prepared for him. The Cisco gallantry, however, is too strong. He hurries ahead to beat Alan to the ambush and foils McNally in his own amazing manner. The job done, he gives Ann his blessing and rides off to find other senoritas who will appreciate his favors.

It's a swinging tale of adventure that fills its days with action, its nights with romance and injects bursts of comedy at frequent intervals. Warner Baxter simply picks up the Kid where he left him eight years ago and memory notes no lapse. Chris-Pin Martin as pal Gordito and Soledad Jimenez are back again from the original cast. Lynn Bari takes to western ways with enthusiasm and Henry Hull has genuine sport caricaturing her grandfather. The scenic backgrounds are splendid and the general production excellent. The Cisco Kid is still a western winner.

FORBIDDEN MUSIC:

Produced and distributed by
World Pictures

Director: Walter Ford
Screenplay: Rudolph Bernauer, L. Du Garde Peach, Marion Dix
Story: Fritz Koselka, Armin Robinson
Photography: John Boyle

Jonah J. Whistler	Jimmy Durante
Mario Carlini	Richard Tauber
Princess Regent	Diana Napier
Sadie Whistler	June Clyde
Rudolpho Strozzi	Derrick de Marney
Austrian Ambassador	Esme Percy
Captain Strozzi	George Hayes
Pedro	John Heyworth
The Maestro	Edward Rigby
Prison Warden	George Carney
Chief Bandit	Ivan Wilmot
Minister of War	Robert Nainby
Minister of Finance	Joseph Monkhouse
Customs Officer	Quinton McPherson

Amiable British-made operette about a mythical kingdom whose feminine ruler bans all music and an American newspaperman who helps foment a musical revolution. (Adults & Young People)

(Running time, 54 minutes)

Forbidden Music is based on a slim but amusing idea which might be regarded as mild satire on dictatorships. The Duchy of Lucco is unable to pay its debts—its people are too busy singing, whistling, playing in everything from trios to concert orchestras, to pay any attention to agriculture or industry, so the Princess Regent issues a proclamation forbidding the making of music in any form whatsoever. The little duchy drops into silence. But the return of a native, tenor Mario Carlini, and the arrival of an American newspaperman, one Jonah J. Whistler, bring back mirth and melody. They not only stimulate a revolution and

Warner Baxter "The RETURN of the Cisco Kid" convert the Princess. They even manage to make the national weakness a financial asset and pay off the debt.

Since the music is by Oscar Straus, much of the singing by Richard Tauber as tenor Carlini, and the comedy by Jimmy Durante as Jonah J., any audience can be assured in advance that several at least of the songs will be pleasantly agreeable, the singing will be definitely enjoyable and the comedy will be broad and hectic. In other respects **Forbidden Music** is a static picture that makes little attempt to blend sight and sound in a progressive film pattern. In addition to Richard Tauber and Jimmy Durante, the cast's chief boast is Diana Napier (Mrs. Tauber), who is very pretty to look at as the Princess and lets financial worries temporarily stifle the music in her soul.

BACK DOOR TO HEAVEN:

Produced by Odessco, distributed by Paramount

Director: William K. Howard
Screenplay: John Bright, Robt. Tasker
Story: William K. Howard
Photography: Hal Mohr
Editor: Jack Murray

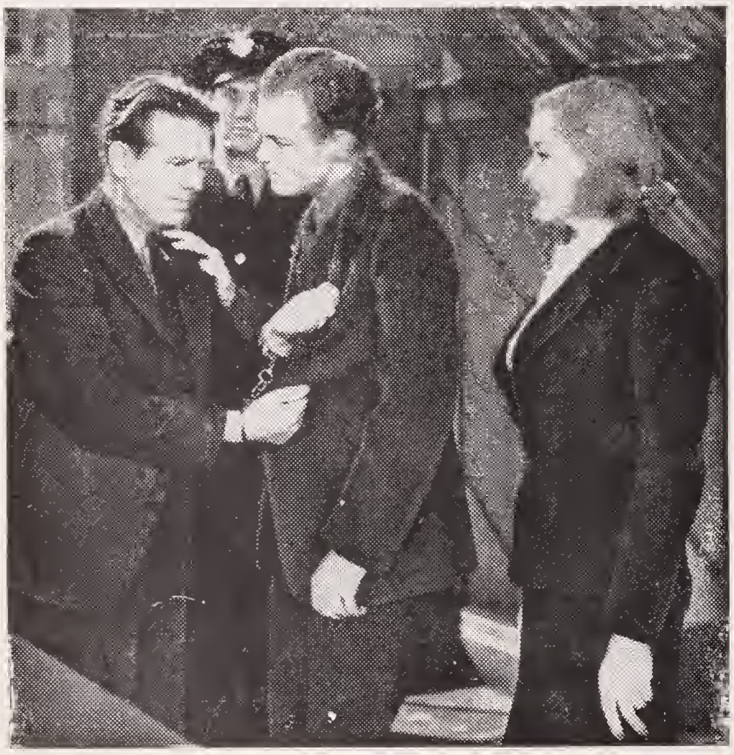
Frankie	Wallace Ford
Miss Williams	Aline McMahon
Jud	Stuart Irwin
Carol	Patricia Ellis
The Mouse	Bert Frohman
John Shelley	Kent Smith
Charlie Smith	Bruce Evans
Bab Hale	George Lewis
Wallace Kishler	Doug McMullen
Mrs. Smith	Helen Christian
George Spelvin	Robert Vivian
Penitentiary Warden	Hugh Cameron
Sugar	Iris Adrian
Mrs. Hamilton	Georgette Harvey
PROLOGUE CAST	
Miss Williams	Aline McMahon
Frankie	Jimmy Lydon
Carol	Anita Magee
Mr. Rogers	William Harrigan
Mrs. Rogers	Jane Seymour
Rudolph Herzing	Robert Wildhack
Charley Smith	Billy Redfield
Bob Hale	Kenneth LeRoy
John Shelley	Raymond Roe
Sheriff Kramer	Al Webster
Reform School Supt	Joe Garry

Unusual and interesting film; an honest and somewhat mannered presentation of the careers of a group of individuals from their school days forward, in particular of a boy whose environment forces him into crime and eventual death by police bullets. (Adults)

(Running time, 85 minutes)

Produced in Astoria with story and direction by William K. Howard, who seems to have definite convictions on movie technique, in general that lingering shots and sustained close-ups can hold a mood or push a story better than dialogue, **Back Door to Heaven** is well off the rolled road of most entertainment films. Mr. Howard here presents a dramatic anthology of small town classmates to illustrate the social thesis that the tree grows as the twig is bent. His principal character is a young Frankie, slow-witted member of the class, who lives on the wrong side of the railroad tracks. The teacher understands his environment and sympathizes with him, and when this teacher asks him to share in the graduation exercises, he steals an harmonica to play. The result is a sojourn in reform school and further bad influences. Later his story again touches those of his former classmates. Carol, John, Bob and Wallace have failed their ambitions. Only Charley, now a prosperous banker, has succeeded. For a brief while Frankie finds some happiness in association with Carol, now a night club singer. Then he is involved through prison pals Jud and Mouse in a robbery and accused of murder. Classmate John defends him, but he is convicted and sentenced to death. Meanwhile banker Charley has arranged a class reunion. Frankie escapes and appears at the reunion. The consensus is that the American social system has failed them. Frankie alone defends it. And it is there, as he is leaving the meeting, that he is shot down by pursuing guards.

The cast, led by Wallace Ford, interprets that script with direct honesty and conviction. The entire film has a curious restrained intensity. Director Howard's mannerisms, chiefly in use of the camera, are often effective, but make the middle portion disjointed and at times almost incoherent. The final sequence is highly dramatic, somewhat out of key with the rest of the film. Those who disagree with the premise that environment is the major cause of crime, that the individual is helpless against social forces, may feel that the film leaves a bad taste behind it. Those who agree will rate it a fine plea for tolerance in the treatment of delinquents. However regarded, it is an interesting and provocative picture.



Wallace Ford Kent Smith Patricia Ellis
"BACK DOOR TO HEAVEN"

BIG TOWN CZAR:

Produced by Ken Goldsmith for Universal

Director: Arthur Lubin
Screenplay: Edmund L. Hartmann
Story: Ed Sullivan
Photography: Elwood Bredell
Art Director: Jack Otterson
Music Director: Charles Previn
Editor: Philip Cahn

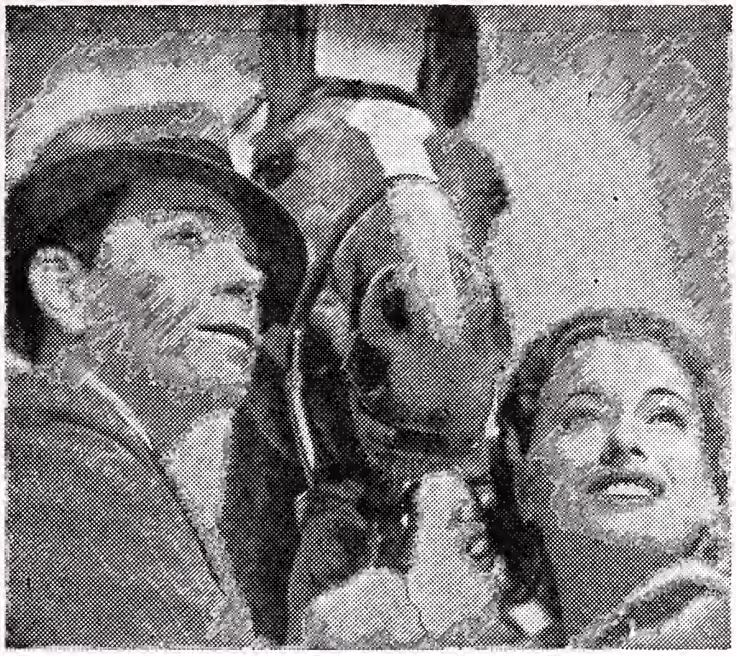
Phil Daley	Barton MacLane
Danny	Tom Brown
Susan Warren	Eve Arden
Ed Sullivan	Ed Sullivan
Mike Luger	Jack LaRue
Sid Travis	Frank Jenks
Paul Burgess	Walter Woolf King
Pa Daley	Oscar O'Shea
Ma Daley	Esther Dale
Punchy	Horace MacMahon
Nick	Jerry Marlowe
Chuck Hardy	Gordon Jones

Typical and typically competent crime-doesn't-pay racketeer melodrama about a big-shot criminal, his hero-worshiping young brother and their well deserved deaths. (Adults)

(Running time, 62 minutes)

Big Town Czar follows the usual racketeer formula with speed and precision and varies the technique by introducing columnist Ed Sullivan, who wrote the story and regularly advises his young readers to avoid criminal temptation and who adds to the film a narrative introduction and explanatory comments on the characters.

Phil Daley, smalltime racketeer from the slums, muscles in on the bigtime crime and takes over control from the former boss, Paul Burgess. His parents and onetime sweetheart Suzanne now despise him, but young brother Danny is demoralized by his success. Phil tries to sidetrack the boy, but Danny quits college and forces his way in with the mob. For a time he sails along smoothly, then becomes too ambitions, "fixes" a prizefight on which rival racketeer Mike Luger has laid heavy bets. Luger thinks Phil has double-crossed him and sends gunmen after him. They kill Danny instead. Phil flees to the country, then is



George Raft — "THE LADY'S FROM KENTUCKY" — Ellen Drew

lured back when he thinks Suzanne is in danger. In a terrific gun battle he kills Luger, but is captured by the police. Convicted, waiting execution, he dictates his story to Ed Sullivan and points the usual moral.

Phil Daley is an impressive, swaggering crime czar in the person of screen racketeer veteran Barton MacLane and Tom Brown tags along to reverse his usual wholesome schoolboy roles with a good portrayal of the brother who has the ambition but not quite the drive of a real racketeer. Jack LaRue supplies conventional villainy as rival Mike Luger and Frank Jenks is sardonically humorous as the henchman who tricks big Phil to his fate. Columnist Ed Sullivan should stick to his writing. The pace is snappy and the emphasis always on action. Once again a crime-doesn't-pay preachment is the excuse for exciting entertainment.

THE LADY'S FROM KENTUCKY:

Produced by Jeff Lazarus for Paramount

Director: Alexander Hall
Screenplay: Malcolm Stuart Boylan
Story: Rowland Brown
Photography: Theodor Sparkhul
Art Directors: Hans Dreier, John Goodman
Editor: Harvey Johnston

Marty Black	George Raft
Penelope "Penny" Hollis	Ellen Drew
Mousey Johnson	Hugh Herbert
Dulcy Lee	Zasu Pitts
Aunt Tina	Louise Beavers
Sixty	Lew Payton
Nonny Watkins	Forrester Harvey
Carter	Harry Tyler
Spike Cronin	Edward J. Pawley
Pinkie Rodell	Gilbert Emery
Winfield	Eugene Jackson
Brewster	Jimmy Bristow
Joe Lane	George Anderson
Doctor	Stanley Andrews
Nurse in Corridor	Carol Holloway
Surgeon	Hooper Atchley

Interesting and exciting racetrack film about a hardboiled bookmaker who becomes half-owner of a thoroughbred and is won over to the best turf tradition when he falls in love with the other owner. (Adults & Young People)

(Running time, 75 minutes)

The Lady's from Kentucky regards the breeding and racing of thoroughbreds with sentimental affection and treats them with respect and interesting detail. The film is filled with fine horses, with clever and appealing scenes of their careers from birth to barrier, and with exciting racing sequences.

Marty Black, bookmaker, has ambitions of being a bigtime gambler and regards horses simply as a means to making money. Penelope Hollis is a bluegrass blueblood who is short on funds and long on love of horses and rich only in the possession of a championship colt. Marty meets her when, after he and his pal Mousey have made and lost a sizable stake, he discovers among bad checks acquired while gambling, a discounted feedbill which gives him a half interest in Penelope's prize steed, Roman Son. He goes to locate the horse, watches it win a race — and gets into an argument with Penelope even before he identifies himself. The horse needs a rest, but Marty wants to make a killing in a hurry regardless of what may happen to it. He "kidnaps" it and wins a big race and the horse, nearly ruined by the effort, almost dies. Marty is beginning to see that there is more to this racing business than collecting bets and he nurses the horse back to health. But Penelope will have nothing to do with him and departs with the horse. Later Marty hears that it is entered in the Kentucky Derby and plunges heavily on the betting. Then Roman Son tears a tendon at the start of the race— if he runs to win he may be permanently crippled. But Marty is now a convert. Despite his bets he flags the jockey to pull out of the race. Such loyalty must be rewarded; Marty's magnanimity wins him Penelope — and Roman Son wins the race after all.

Bookmaker Marty Black is George Raft's prize part for quite some time and he returns to his oldtime form, fast-talking, hardboiled, but sound at heart. Ellen Drew is a decorative Penelope, a credit to the Kentucky tradition. Hugh Herbert as Marty's pal Mousey carries the comedy with his customary gusto, ably aided by Zasu Pitts as a slightly cracked southern belle. The horses, superbly photographed, deserve star billing themselves. And the action, slowed down only for the detailed stable scenes, is snappily paced, rising nicely to the big climax of the Kentucky Derby.

KID FROM TEXAS:

Produced by Edgar Selwyn for MGM

Director: S. Sylvan Simon
Screenplay: Florence Ryerson, Edgar Allan Woolf, Albert Mannheimer
Story: Milton Merlin, Byron Morgan
Photography: Sidney Wagner
Music Score: Dr. William Axt
Art Director: Cedric Gibbons
Editor: Frederick Y. Smith

William Quincy Malone	Dennis O'Keefe
Margo Thomas	Florence Rice
Bertie Thomas	Anthony Allan
Aunt Minetta	Jessie Ralph
"Snifty"	Buddy Ebsen
"Okay" Kinney	Virginia Dale
"Duke" Hastings	Robert Wilcox
Stanley Brown	Jack Carson
Mabel	Helen Lynd
Farr	J. M. Kerrigan
Adam Lambert	Tully Marshall

Breezy comedy romance about a Texas cowboy whose pursuit of polo leads him into society, slapstick situations and ramance. (Adults & Young People)

(Running time, 70 minutes)

The story of **The Kid from Texas** is reminiscent of one of William Haines' popular comedies of yesteryear and in general its manner resembles that of those former audience favorites. Most of the way, all through the first half and later near the finish for a wild polo game, the picture gallops along in breezy style and slows down to the usual romantic routine only when the scenarists insist upon some feminine rivalry for the Kid's affections.

His name is William Quincy Malone and he's a cocksure Texas cowhand who falls for both polo and heiress Margo Thomas when she and her brother are in Texas to buy polo ponies. His knowledge of the game has been gleaned from newsreel shots and weird practice on the range and he stows away with a shipment of ponies to Margo's estate. Her aunt approves of his open-air flavor and hopes he can teach the spoiled society darlings a real lesson. But all he manages to do is get himself generally disliked. He departs to join a rodeo, introduces polo to the cowboys and Indians and is caught on the rebound by the feminine owner, "Okay" Kinney, who wangles a promise that he will marry her if the rodeo team beats Margo's snooty bluebloods. The game is a wild and woolly affair, high pitched and hilarious. The cowboy-Indian combination wins—but

Okay bows to true love and lets Margo have her man.

Dennis O'Keefe steps up to attention as a light comedian with a sprightly and ingratiating performance and Florence Rice keeps pace with him easily, the two of them skipping smoothly through the comedy portions, dropping only when the script sags to routine romantic drama. Jessie Ralph leads the support as Aunt Minetta and Buddy Ebsen helps with the humor. Its light and lively and moderately diverting program fare.

ROMANCE OF THE REDWOODS:

Produced and distributed by Columbia

Director: Charles Vidor
Screenplay: Michael L. Simmons
Story: Jack London
Photography: Allen G. Siegler
Art Director: Lionel Banks
Music Director: M. W. Stoloff
Editor: Byron Robinson

Steve Blake	Charles Bickford
June Martin	Jean Parker
Boss Whittaker	Alan Bridge
Jed Malone	Gordon Oliver
Mother Manning	Ann Shoemaker
Eddie Carter	Lloyd Hughes
Yerkes	Pat O'Malley
Joe	Marc Lawrence
Socko	Earl Gunn
Forbes	Don Beddoe
Jackson	Erville Anderson
Judge Hanley	Lee Prather

Rough and ready action melodrama in the he-man manner with Charles Bickford as a lumberjack who loses his girl to a tenderfoot, then wins her back, after the tenderfoot's death, by his heroism in a forest fire. (Adults & Young People)

(Running time, 68 minutes)

Veteran lumberjack Steve Blake offers a strange character combination. He's a big, burly bruiser who can and does knock around like tenpins, but who also takes care of injured animals and keeps a collection of them in his house. And he is, of course, a strong, silent man who, though very much in love with June Martin of the lumbermen's boarding house, has difficulty expressing his emotion. Then along comes city-bred Jed Malone and Steve helps him get a job working on the same cutting machine. They become fast friends, especially after Jed saves Steve when the machine breaks down, and Steve pretends not to notice that Jed is winning June away from him. The winning is complete and the wedding is arranged—and on the very day the machine again jams and Jed is killed. Steve smashes the machine in anger and then, when he charges the boss with failure to replace the defective saw, is in turn accused of murder. He wins an acquittal, but is an outcast among his former friends. It takes a burst of wild action in the form of a raging forest fire to restore him to popular favor and stimulate him to declare and claim his love.

Charles Bickford strides through his role with robust enthusiasm and Jean Arthur is a prettily effective heroine. It's an adventure magazine tale, spottily produced. stereotyped in style, played for melodramatic movement and aimed with fair accuracy at the action fans.

INSPECTOR HORNLEIGH:

Produced by Twentieth Century Productions, distributed by 20th Century-Fox

Director: Eugene Forde
Screenplay: Bryan Wallace (Based on the character created by Hans Wolfgang Priwin)
Photography: Philip Tannura, Derick Williams
Dialogue: Gerald Elliott

Inspector Hornleigh	Gordon Harker
Sergeant Bingham	Alistair Sim
Ann Gordon	Miki Hood
Sam Holt	Wally Patch
Kavanos	Steve Geray
Peter Dench	Edward Underdown
Bill Gordon	Hugh Williams
Alfred Cooper	Gibb McLaughlin
Wittens	Ronald Adam
Leather Worker	Eliot Makeham

Compact, competent, British-made detective story in which the Inspector solves the mystery of the budget secrets stolen from the Chancellor of the Exchequer. (Adults)

(Running time, 76 minutes)

Though created originally by a Dutch author, Inspector Hornleigh is a radio favorite in England and solves mysteries every "Monday Night at Seven." He is a middle-aged man, a stamp-collector, who hides a kindly nature beneath a crusty exterior. This film sample of his sleuthing is a standard style mystery, more honest in its presentation than most of its screen cousins made on this side of the Atlantic. It plays fair with its audience, presents its detective work in straightforward and logical manner and does not hide important clues until time for the successful sleuth to explain how he arrived at his conclusion.

A murder in a lodging house leads step by step into the mystery of the robbery of a bag containing valuable budget secrets from the Chancellor of the Exchequer. The script develops the Inspector's investigation fluently and efficiently until at last a confession is forced from the villain. Several more murders put melodramatic punch into the material and the inevitable comedy is added in sensible proportion. Gordon Harker plays the Inspector with a catchy Cockney accent and amiable skill, while Alistair Sim is a fine foil as muddle-headed Sergeant Bingham. The camera work is fine. American patrons who do not simply chase the big box-office names, should find it good entertainment of its kind.

THE NIGHT RIDERS:

Produced by William Berke for Republic

Director: George Sherman
Screenplay: Betty Burbridge, Stanley Roberts (Based on characters created by Wm. Colt MacDonald)
Photography: Jack Marta
Music Score: William Lava
Editor: Lester Orlebeck

Stony Brooke	John Wayne
Tucson Smith	Ray Corrigan
Lullaby Joslin	Max Terhune
Soledad	Doreen McKay
Susan Randall	Ruth Rogers
Talbot	George Douglas
Jackson	Tom Tyler
Sheriff	Kermit Maynard
Tim	Sammy McKim
Hazelton	Walter Wills
Andrews	Ethan Laidlaw
Harper	Edward Peil, Sr.
Wilson	Tom London
Wilkins	Jack Ingram
Allen	William Nestell

Vigorous, well-made western; the story of the Three Mesquiteers efforts to thwart the land-grabbing scheme of a villain who has forged an ancient Spanish grant to vast ranch territory. (Adults & Young People)

(Running time, 57 minutes)

The effect of the current cycle of super-westerns seems to be percolating down to the regular run. **The Night Riders** not only has John Wayne, fresh from his splendid performance in **Stagecoach**, once again leading the Three Mesquiteers as champions of the oppressed. It has a neatly integrated story with a definite period flavor and an all-around production competence well above the average for sagebrush sagas.

It's a grand scheme this gambler villain has. With a land grant forged by a fellow crook and supposed to have given title in 1744 to 13,000,000 acres of fine ranchland in the name of the King of Spain, he claims the huge area and actually has the grant declared valid in the courts. The excessive rents he imposes force the ranchers off their land, among them the Three Mesquiteers. They had tangled with this villain at the very start in a gambling game aboard a river boat and now vow vengeance and justice. When President James Garfield himself points out that the claim has been found legal, they take matters into their own hands, become **Night Riders**, modern Robin Hoods who rob the villain's messengers and return the cash to the ranchers. Eventually they thwart the crooked scheme, but not before their adventures have filled the screen with fast riding and sure action excitement. And at the finish when the three of them are to be executed for their "outlaw" activities, the evidence which would explain everything reaches President Garfield just a few moments after his assassination. The sheriff, an understanding soul, loads the guns with blank cartridges to be sure that the Three Mesquiteers will be safely saved for their next picture.

DARK VICTORY:

Produced by David Lewis for
Warner Bros.

Director: Edmund Goulding
Screenplay: Casey Robinson
Play: George Emerson Brewer, Jr.,
Bertram Block
Photography: Ernie Haller
Music & Lyrics: Elsie Janis,
Edmund Goulding
Editor: William Holmes

Judith Traherne	Bette Davis
Dr. Frederick Steele	George Brent
Michael O'Leary	Humphrey Bogart
Ann King	Geraldine Fitzgerald
Alec	Ronald Reagan
Dr. Parsons	Henry Travers
Carrie	Cora Witherspoon
Miss Wainwright	Dorothy Peterson
Martha	Virginia Brissac
Colonel Mantle	Charles Richman
Dr. Carter	Herbert Rawlinson
Dr. Driscoll	Leonard Mudie
Miss Dodd	Fay Helm
Lucy	Lottie Williams

Powerful and poignant emotional drama, magnificently made in every respect; the story of a rich and spirited girl who learns she has just ten months to live and of her courageous adjustment to her fate. (Adults)

(Running time, 106 minutes)

A few years ago Tallulah Bankhead played **Dark Victory** on the stage for a brief and far from bright run. David O. Selznick bought the film rights, prepared for production, then dropped it from his schedule. Warner Brothers, who had the necessary courage and star, acquired the play and gambled again on a film that would break the customary motion picture mold. **Dark Victory** is a story that must be done well or not done at all. Warner Brothers have done it well.

Judith Traherne is wealthy, headstrong, fully alive and in love with living. The leader of the Long Island "horsy" set, she is devoted to thoroughbred horses and has her own stable. But she suffers from an incurable disease which threatens blindness. Young, serious Dr. Frederick Steele performs a delicate operation which is temporarily successful but reveals to him that in ten months she will suddenly go blind and death will follow within a few hours. They fall deeply in love and plan marriage. She discovers the truth and plunges into a wild whirl of gaiety. But her love helps her check herself, accept her fate and determine to find what true happiness she can in the months remaining. Together they go to his Vermont farm and carry on as though a full life was before them. And when death comes, she meets it with high courage and spiritual strength.

Bette Davis' performance, genuinely beautiful and superbly modulated, illuminates the picture throughout. The story is tragic, yet she surmounts the tragedy, makes it a moving inspiration. But **Dark Victory** can not be called a triumph for Bette Davis alone. The spotlight is on her as the star. Its luminance is the result of collective and coordinated skill. Story and script provide sequence after sequence of strong emotional appeal. Edmund Goulding's direction is sensitive and imaginative, stressing the highly dramatic scenes with shrewd emphasis and artful timing and handling the final portion with tender and effective restraint. Max Steiner's score is a major asset and the photography of Ernie Haller is unobtrusively excellent. And the few important supporting players supply invaluable assistance: George Brent, steady and serious as Dr. Steele; Humphrey Bogart, crude and vigorous as an Irish horse trainer; Geraldine Fitzgerald, sincere and sympathetic as Judith's friend and secretary. Some patrons, perhaps, will feel that attention is directed too frequently to Judith's tragic destiny. But there is little doubt that **Dark Victory** is one of the few truly fine films of any year.

George Brent Bette Davis
"DARK VICTORY"

ZENOBIA:

Produced by Hal Roach, distributed
by United Artists

Director: Gordon Douglas
Screenplay: Corey Ford
Story: Walter De Leon, Arnold Belgard
Photography: Karl Struss
Art Director: Charles D. Hall
Music Score: Marvin Hatley
Choral Arrangements: Hall Johnson
Editor: Bert Jordan

Dr. Tibbitt	Oliver Hardy
Professor McCrackle	Harry Langdon
Mrs. Tibbitt	Billie Burke
Mrs. Carter	Alice Brady
Jeff Carter	James Ellison
Mary Tibbitt	Jean Parker
Virginia	June Lang
Attorney Culpepper	Olin Howland
Judge	J. Farrell MacDonald
Zero	Step'n Fetchit
Dehlia	Hattie McDaniels
Zeke	Phillip Hurlic
Mr. Dover	Hobart Cavanaugh
Sheriff	Clem Bevans
Farmer	Chester Conklin
Butcher	Tommy Mack
Court Clerk	Robert Dudley

The Hall Johnson Choir

Genial and sometimes hilarious comedy with Oliver Hardy in a straight comic role as a small town doctor who cures and thereby incurs the persistent affection of an elephant named Zenobia. (Adults & Young People)

(Running time, 71 minutes)

Producer Hal Roach, wise and experienced in comedy ways from the early days of the movies, probably realized that comparisons of the new team of Oliver Hardy and Harry Langdon with the old team of Oliver Hardy and Stan Laurel would be inevitable and deliberately made them difficult. Zenobia is a different type of comedy altogether and only intermittently pairs its two leads in the action. There are occasional slapstick antics, but for the most part Hardy's role is written and acted for straight comedy. As Dr. Tibbitt he is the doctor of a Mississippi town in the '70's. Langdon is Professor McCrackle, a carnival showman, who brings his elephant Zenobia to Dr. Tibbitt for treatment. Zenobia's gratitude, like her bulk, is enormous and she tags the Dr. wherever he goes, whether it be the mansion of Mrs. Carter, who opposes the engagement of her son to the Dr.'s daughter, or the town courtroom where the Dr. is haled to answer to McCrackle's suit for the alienation of his pet's affections. For the finish it develops that Zenobia has been trailing the Dr. to make sure he is on hand for the birth of her baby and everyone—except, perhaps, the more serious members of the audience—is quite happy.

Oliver Hardy demonstrates easily that he can offer humor without recourse to slapstick emphasis and Harry Langdon makes his brief moments bright in his usual style. They have a strong supporting cast led by Alice Brady as the disapproving Carter matron and Billie Burke repeating her usual flighty female as Mrs. Tibbitt. The incidents themselves are usually really funny, but have to be stretched considerably to fill out the feature length. There is a suddenly serious and surprisingly effective sequence in the trial in which a crinkly-haired pickaninny recites the Declaration of Independence. The Hall Johnson choir adds to the atmosphere with choral arrangements. The technical production is careful, competent and handsome. For those willing to sit back and relax, **Zenobia** is moderate lightweight entertainment.

THE PURITAN:

Produced by Derby Films, distributed by Lenauer International

Director: Jeff Musso
Screenplay: Liam O'Flaherty
Photography: Court Courant
Music Score: Jeff Musso, Jacques Dalin

Ferriter	Jean-Louis Barrault
Commissare Lavan	Pierre Fresnay
Molly	Viviane Romance
Theresa	Alla Donell
Theresa's aunt	Ludmilla Pitoeff
Tenanciere de Bouge	Frehel
Danseuse	Rosita Montenegro
Newspaper Editor	Marcel Vallee
A girl	Genevieve Sorya
Kelly	Boucot
Mrs. Kelly	Mady Berry
Dr. O'Leary	Alexander Rignault
Newspaperman Callahan	Georges Flamant
Fritz-Patrick	Maurice Maillot

Intense, morbid, splendidly produced, psychological study of a sex murderer, a religious fanatic who attempts to justify his crime to himself on moral grounds and at last is caught, a confessed criminal. Produced in French, titled in English. (Adults)

(Running time, 85 minutes)

This is a grimly realistic, concentrated, clinical study of a pathological young man named Ferriter who believes himself destined to eradicate immorality from the world. In the opening scenes he kills a girl whose illicit lover has just departed and thereafter the film follows his erazed path with dogged and relentless zeal. He himself was madly in love with the girl and killed in jealousy, but he strives to rationalize his act as driven by a divine hand. His tortured search for peace of mind takes him into the slums, to the company of prostitutes and to hard drinking, while he wildly seeks to explain his actions to anyone who will listen. Police commissare Lavan patiently trails him, refusing to put him under arrest, waiting for the inevitable break. At last Lavan's patience is rewarded and Ferriter, unable to stand the strain of his own distraught fanaticism, delivers himself, a confessed murderer.

Jean-Louis Barralt's interpretation of Ferriter is superb, a deeply etched portrait that bares the workings of the murderer's twisted mind. Pierre Fresnay's Lavan, cool and calculating, offers dramatic contrasts with the hysterical Ferriter. The entire cast is excellent and the direction has an intensity and dogged grimness that is remarkably effective. The musical score and photography emphasize the pathological mood throughout. The picture's appeal is drastically limited, but strong within its limits.

(After its original publication, Liam O'Flaherty's novel was banned in the Irish Free State. In play form it achieved only four performances in New York in 1936. This film version has been rejected by the New York Board of Regents as "indecent," "immoral," "inhuman" and tending "to corrupt morals.")

FRONTIER PONY EXPRESS:

Produced by Joseph Kane for Republic

Director: Joseph Kane
Screenplay: Norman Hall
Photography: William Nobles
Music Director: Cy Feuer
Editor: Gene Milford

Roy Rogers	Roy Rogers
Ann	Mary Hart
Horseshoe	Raymond Hatton
Lassiter	Edward Keane
Cantrell	Noble Johnson
Cherokee	Monte Blue
Brett	Don Dillaway
Garrett	William Royale
Mrs. Murphy	Ethel Wales

Good action western with Roy Rogers as a Pony Express rider who foils the attempt of a Confederate senator to gain personal control of California in the Civil War days. (Adults & Young People)

(Running time, 57 minutes)

The valiant Roy, still ready to break into song when there is no fast riding or quick shooting to be done, is now a Pony Express rider carrying army dispatches from St. Joseph to California in the stirring days of the Civil War. Senator Lassiter, Confederate politician, dreams of establishing a California empire with himself at the head and plots to send through forged military orders giving him full authority. One of his villains offers Roy a fat price if he will substitute the fake documents for the official dispatches. Needless to report, Roy resolutely refuses and he and his fellow riders foil the foul plot to the tune of action thrills and a fast running fight. The Union cavalry is there for good measure — but scarcely needed when Roy is around.

Frontier Pony Express completes Roy Rogers first year as a singing western hero and during that time he has climbed to one of the top places in western popularity. He polishes his roles with convincing action and agreeable songs and wears his western outfits with a flourish. Mary Hart, who has supplied the romance in all but one of his films, is again an attractive decoration. Raymond Hatton contributes another of his comic caricatures, this one labeled Horseshoe. As usual the scenic backgrounds are impressive and capably photographed.

FIRST OFFENDERS:

Produced and distributed by Columbia

Director: Frank McDonald
Screenplay: Walter Wise (Based upon a story by Sheriff J. Edward Slavin)
Photography: Henry Freulich
Music Director: M. W. Stoloff
Editor: James Sweeney

Gregory Stone	Walter Abel
Susan Kent	Beverly Roberts
Mary Kent	Iris Meredith
Fred Gray	Johnny Downs
Ann Blakeley	Diana Lewis
Sheriff Slavin	John Hamilton
Mr. Wentworth	Forbes Murray
Mr. Bleakley	Pierre Watkin
Lew Haskell	John Tyrell
Skinny	George Offerman, Jr.
Nick	Ronert Sterling
Tom	Warren Douglas
Tony	Michael Conroy
Art	Donald Barry

Mediocre social - problem melodrama about a district attorney who, disgusted with his work, resigns and develops a trade farm to rehabilitate "first offenders." (Adults & Young People)

(Running time, 61 minutes)

Not long after delivering the commencement address to the graduating class of his own high school, assistant district attorney Gregory Stone is busy prosecuting a member of that class. Right after graduation young Fred Gray and classmate Ann Blakeley defied their parents and were secretly married. When Fred finally told her he was going to college after all, in despair she reached for a gun unfortunately left in the car. Whether she shot herself or it was, as Fred insists, a suicide pact and he lacked the courage to go through with it, the fact remains that she is dead and Stone is prosecuting Fred for murder. He wins a conviction and on the day Fred is sentenced to prison for life resigns in protest against a job that forces him to deal so harshly with human lives. With reporter Susan Kent he investigates the work of Sheriff Slavin and his trade farm. Convinced that here is a solution, he persuades a group of businessmen to supply the means for a real experiment. The institution is a great success—but young Fred, pardoned after four years, comes looking for Stone and revenge. He almost ruins the farm, but at last Stone's treatment wins out and Fred makes good.

Undoubtedly there is material there for an effective and significant picture. **First Offenders**, however, is presented in hackneyed and unconvincing manner. Fred Gray's bitterness seems out of proportion to the treatment he actually received and the script robs him of any permanent sympathy by presenting him with a nice job at the trade farm and a charming sweetheart in the person of Julie's sister. As usual in these films, there is a dangerous accident, this time a fire, in which Stone can prove to Fred his sincerity and true nobility by risking his life.

Walter Abel as Gregory Stone gives the film its only dramatic strength and holds it together with an honest, straightforward performance. Without him, it would collapse into a stereotyped, almost amateur production.

THE HARDYS RIDE HIGH:

Produced and distributed by MGM

Director: George B. Seitz
Screenplay: Agnes Christine Johnston, Kay Van Riper, William Ludwig (Based on the characters created by Aurania Rouverol)
Photography: Lester White
Music Score: David Snell
Art Director: Cedric Gibbons
Editor: Ben Lewis

Judge Hardy	Lewis Stone
Andy Hardy	Mickey Rooney
Marian Hardy	Cecilia Parker
Mrs. Hardy	Fay Holden
Polly Benedict	Ann Rutherford
Aunt Milly	Sara Haden
Consuela	Virginia Grey
Mr. Archer	Minor Watson
Philip Westcott	John King
Don Davis	John T. Murray
Dobbs	Halliwell Hobbes
Mr. Bronell	George Irving
Miss Booth	Aileen Pringle
Susan Bowen	Marsha Hunt
Caleb Bowen	Donald Briggs
Dick Bannersly	William Orr
Clerk	Truman Bradley

An entertaining addition to the series: the Hardys riding high on hopes of a huge inheritance and finally settling again to middle-class commonsense. (Adults & Young People)

(Running time, 80 minutes)

To provide the means for the Hardy's ride to riches the scenarists have given Judge Hardy a fabulous great-grandfather named Colonel Standish Leeds, who fought in the War of 1812 and left a legacy which has since become a Detroit automobile fortune. The Judge is informed that if he can establish certain facts he will be the legal heir and the entire family, after appropriate preparations, fly to Detroit and the Leeds mansion to wait for the final decision. They are greeted by Dobbs, the butler, a new experience for the Hardys, and a smooth young man, Philip Westcott, whose affability and flattery of daughter Marian mask a determination to do them out of the fortune. The Judge and his wife, of course, remain precisely the same simple, human folks they were back home. Not so Andy and Marian and Aunt Milly. Andy strives to make himself a "man about town," dons a high hat, tackles a tall drink and cigarettes and tangles with a chorus girl—put on his trail by the designing Philip. Sister Marian runs up a charge account. Aunt Milly acquires a new wardrobe and indulges in beauty treatments—until she learns that her attentive swain is really a real estate agent. Then the Judge, searching old papers, discovers that his ancestor was not a Leeds after all, was really an adopted son. He can destroy this evidence and keep the fortune—but no Hardy fan will doubt his decision a single moment. Back home to Carvel go the Hardys, enriched only by experience and a pile of bills and Andy and Marian come through with promises to pay for their extravagances with their weekly allowances.

The Hardy films are always good entertainment and this is a good sample. The story is fashioned from familiar material, but sparkling dialogue and excellent acting make it fresh and amusing. As usual Mickey Rooney, given favored treatment by the script, dominates the picture as Andy. The acclaim which has greeted his recent films seems to have made him slightly self-conscious, but his antics are still engaging and genuinely enjoyable. Lewis Stone repeats his fine work as the Judge, giving the picture dramatic vigor by the sincerity of his performance. Sara Haden enjoys her brief blossoming as Aunt Milly. The physical production is consistently competent. It's reliable general audience entertainment.

STREETS OF NEW YORK:

Produced and distributed by Monogram

Director: William Nigh
Photography: Harry Neuman
Art Director: E. R. Hickson
Music Director: Edward Kay
Editor: Russell Schoengarth

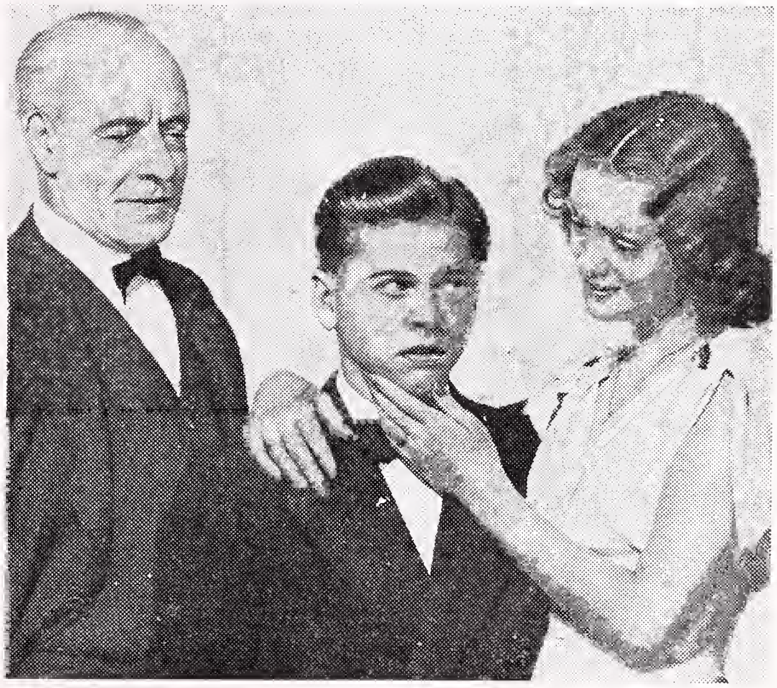
Jimmy	Jackie Cooper
Gimpy	Martin Spellman
Jiggsy	Sidney Miller
Flatfoot	Buddy Pepper
Beansy	Bobby Stone
Spike	David Durand
Howie	Robert Tucker
Sammy	William Tucker
Pop O'Toole	George Cleveland
Roger Wilson	Robert Emmett Keane
Burke	Robert Emmett O'Connor
Tap Keenan	Dick Purcell
Judge Carroll	George Irving
Anne	Marjorie Reynolds

Capable human interest melodrama about a newsboy who strives to become a lawyer despite numerous handicaps, among them a shiftless father and a gangster brother. (Adults & Young People)

(Running time, 73 minutes)

This is the third of Jackie Cooper's pictures for Monogram and one of the best independent productions of the season. Young Jimmy has developed a paying newstand and organized his paper boys for a legitimate and efficient little business. Abraham Lincoln is his ideal and, like Lincoln, he has ambitions to become a lawyer. His assets are honesty, a willingness to work and, after his boys are arrested for shooting crap and he is called out of night law school to court, a friendship with Judge Carroll. His liabilities are a shiftless but likable father, a gangster brother who is now a bigtime racketeer and the animosity of Spike, who would like to take over the newstand. There is plenty of trouble when Spike's gang raids the stand and when brother Tap shoots a policeman and hides in Jimmy's room. But this Jimmy has in him the stuff of the true Horatio Alger hero and is on his way to his ambition as the film fades.

With fine support from little Martin Spellman as crippled newsboy Gimpy and George Cleveland as the flavorous Pop, Jackie Cooper carries the story with a



Lewis Stone Mickey Rooney Virginia Grey
"The HARDYS RIDE HIGH"

sound, straightforward performance. There are incidental comic scenes and several warmly sympathetic sequences, notably the Christmas dinner the Judge gives Jimmy and his boys. But most of the time action has the field with rough-and-tumble battles over the newstand and the police hunt for murderous brother Tap. The dialogue is easy and natural and the production, with the exception of some poor montage effects, technically skilful. Youthful patrons will rate it good entertainment and many of their parents may agree.

EAST SIDE OF HEAVEN:

Director: David Butler

Screenplay: William Conselman
Story: David Butler
Photography: George Robinson
Art Director: Jack Otterson
Songs: Johnny Burke, James Monaco
Editor: Irene Morra

Denny Martin	Bing Crosby
Mary Wilson	Joan Blondell
Nicky	Mischa Auer
Mona Barrett	Irene Hervey
Cyrus Barrett, Sr.	C. Aubrey Smith
Claudius De Wolfe	Jerome Cowan
Baby Barrett	"Sandy"
Doorman	J. Farrell MacDonald
Mrs. Travers	Mary Carr
Cyrus Barrett, Jr.	Robert Kent
Fisher	Douglas Wood
Loftus	Arthur Hoyt
Hinkle	Russell Hicks
Bobby	Jackie Gerlich
Mrs. Henry Smith	Dorothy Christy
Henry Smith	Edward Earle
Chef	Jack Powell
Mrs. Kelly	Jane Jones

Free-and-easy and amiably amusing musical comedy in which Bing Crosby as a crooning taxi-driver gets mixed up in a baby-custody battle. (Adults & Young People)

(Running time, 90 minutes)

This time Bing Crosby has four songs, three and the title piece and all of them contagious—and he also has a ten-months-old baby to sing them to who is as adept a scene-stealer as that other notorious thief in the cast, Mischa Auer. It is easy to imagine the comments with which Bing's fans will greet his success in lulling the infant to sleep. His assurance has the air of much practice. He has four of his own at home.

At the start his Denny Martin is a singing messenger boy in love with Mary Wilson, hotel switchboard girl. They have to postpone marriage because Denny gets himself fired for mixing in the Barrett family squabble. Old millionaire Barrett is trying to get rid of his son's wife Mona yet keep custody of her baby. Denny steps out and gets another job, a cruising troubadour for a taxi company, but his salary is too small to support a wife. Then Mona, afraid that old Barrett will grab her child, leaves the baby with Denny while she is searching for her playboy husband. Denny and his roommate Nicky take care of the infant, though Nicky is dubious about the whole affair. Denny wangles an agreement from old Barrett that he cease interfering with his son and daughter-in-law if the baby is returned. But by then a radio commentator has appropriated the baby—a kidnap alarm is out—and it takes fast maneuvering by Denny to unravel the tangle. At the finish, however, he has a radio job and can at last marry his Mary.

It has a few dull moments, but most of the material is amusing, done in the current mildly whacky manner as a background for Bing Crosby's attractive singing. Denny Martin is the type of role which he fits neatly, a likeable young man addicted to romance and song and never called upon for heavy histrionics. Joan Blondell, always an expert comedienne, is an effective romantic partner within the somewhat meagre limits set her by the script. Mischa Auer supplies the surest humor of the entire picture as roommate Nicky, currently unemployed and afraid of finding a job—the stars have told him he should not even look for a job until 1942. C. Aubrey Smith, Irene Hervey and Robert Kent fill in the Barrett family while little Sandy Henville as the third generation leads them all in acting honors by not acting at all. He's the best screen baby of many a month and even confirmed grouches should succumb to his self-assurance and knowing noises.

Mischa Auer Joan Blondell Bing Crosby
"EAST SIDE OF HEAVEN"

STAR REPORTER:

Produced by E. B. Derr for Monogram

Director: Howard Bretherton
Screenplay: John T. Neville
Photography: Arthur Martinelli
Art Director: Frank Dexter, Sr.
Music Director: Thodore Joos
Editor: Russell Schoengarth

John	Warren Hull
Barbara	Marsha Hunt
Draper	Morgan Wallace
Whittaker	Clay Clement
Burnette	Wallia Clark
Mrs. Randolph	Virginia Howell
Clipper	Paul Fix
Gordon	Joe Crehan
Sam Grey	Eddie Kane

Routine crime melodrama about a young newspaper publisher who keeps on with his clean-up campaign even when he learns that the murderer he is after is his father. (Adults & Young People)

(Running time, 62 minutes)

John Randolph, enthusiastic young newspaper publisher engaged to the daughter of lawyer Burnette, publicizes Burnette to the district attorneyship as the start of a crusade against crime. The first big case is that of Draper, who signs a murder confession then hires a clever criminal lawyer for defense. Then Burnette discovers that Draper is John's father and softens the charge to manslaughter. Unaware of the relationship, John immediately accuses Burnette of selling out to the criminals. Meanwhile the confession has been stolen and Draper, getting possession of it and out on bail, goes into hiding. But hero John plunges on and when all the complications have at last been smoothed out has run down his father and obtained a new confession that also involves Draper's associates in crime.

That's a complex tale that almost tangles itself in the telling but eventually achieves a fair solution. There is more talk than action and interest lags in proportion. Apparently planned and played and budgeted for the lesser half of program duals, **Star Reporter** just about makes its grade.

WUTHERING HEIGHTS:

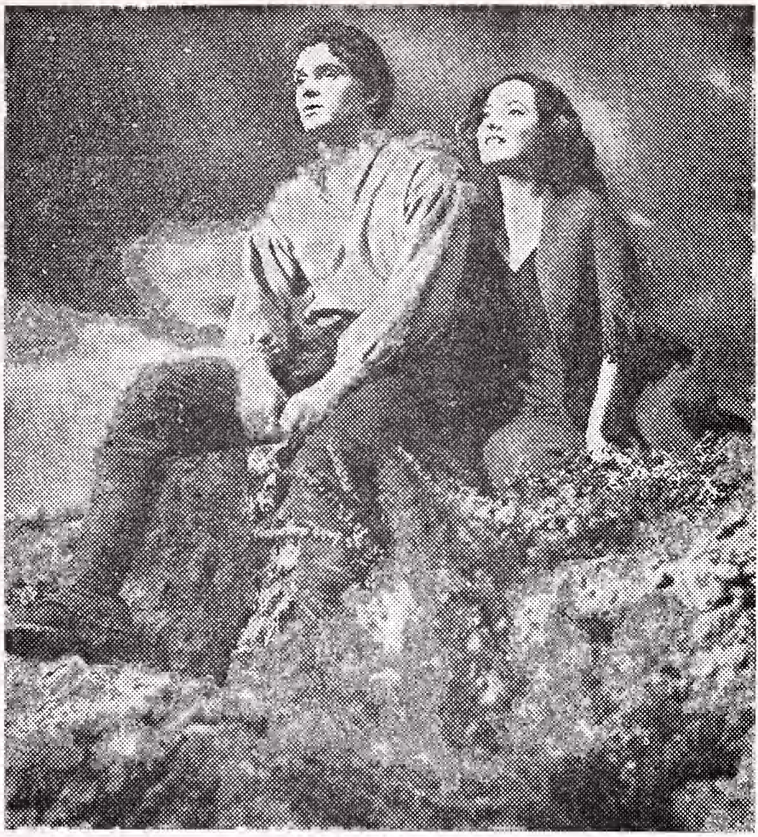
Produced by Samuel Goldwyn, distributed by United Artists

Director: William Wyler
Screenplay: Ben Hecht, Charles MacArthur
Novel: Emily Bronte
Photography: Gregg Toland
Music Score: Alfred Newman
Editor: Daniel Mandell
Art Direction: James Basevi

Cathy	Merle Oberon
Heathcliff	Laurence Olivier
Edgar	David Niven
Ellen Dean	Flora Robson
Dr. Kenneth	Donald Crisp
Isabella	Geraldine Fitzgerald
Hindley	Hugh Williams
Joseph	Leo G. Carroll
Judge Linton	Cecil Humphreys
Lockwood	Miles Mander
Robert	Romaine Callender
Earnshaw	Cecil Kellaway
Heathcliff (as a child)	Rex Downing
Cathy (as a child)	Sarita Wooton
Hindley (as a child)	Douglas Scott
Harpsichordist	Mme. Alice Ehlers

Sombre, mystical, compelling drama, an honest and superbly produced version of the famous novel; the strange and haunting story of a passionate love and unrelenting hate that meet their tragic destiny on the moors of England. (Adults)

(Running time, 103 minutes)



Laurence Olivier Merle Oberon
"WUTHERING HEIGHTS"

Translated into screen terms with complete respect for the original, written and directed with a leisurely vigor that explores the psychological depths of the material, played with utter conviction and understanding, produced with Samuel Goldwyn's shrewdest combination of care and prodigality, **Wuthering Heights** is a genuine and memorable artistic achievement. It is a motion picture mature in every sense of that word, one which makes no compromise with popular formulae and remains true to its own inner necessities throughout. It has a tense, tragic story to tell and tells that story with tense and tragic coherence and the skill of mature craftsmanship. Its appeal to general movie audiences is unpredictable. But for adult, discriminating audiences, for those who appreciate subtle shadings of dramatic interpretation and austere honesty of presentation, its appeal is unquestioned.

Director William Wyler has told Emily Bronte's story in retrospect as Ellen Dean, housekeeper at Wuthering Heights, explains to its new owner, Lockwood, the tragic history of the old grange. Forty years before she was housekeeper there for the kindly Mr. Earnshaw, widower with two children, Cathy and her brother Hindley. It was a happy home then and one day Mr. Earnshaw brought back with him from Liverpool a gypsy boy he found starving on the streets. The boy was named Heathcliff in memory of another son who had died. Cathy was drawn to the boy and with him roamed the moor, but Hindley resented his presence and bullied him, reducing him to the status of stable boy after the death of Mr. Earnshaw. As they grew up together, the affection between Cathy and Heathcliff developed into a deep and passionate love and she urged him to escape from Hindley's tyranny. Then Cathy glimpsed a new life at the home of Edgar Linton, gay and charming and rich. At last Heathcliff, driven by jealousy, ran away and Cathy, following him into a blizzard, was brought back by Edgar. Dangerously ill, she was nursed back to health at the Linton home and soon after married Edgar. They had two years of apparent happiness—then Heathcliff suddenly returned, wealthy and successful and determined to pay back old scores.

He acquired Wuthering Heights by buying up the drunken Hindley's debts and sought to avenge himself against Cathy and Edgar by marrying Edgar's sister, Isabella. The forces loosed of former passion and implacable hate could have but one solution: the lovers were reunited briefly as Cathy died from an incurable illness that was in part a desire not to live and, after years of loneliness in the old house, Heathcliff, mystically believing he heard her calling to him, rushed out into a storm to die at their old trysting place.

Merle Oberon's performance is beautifully exact, slipping imperceptibly from mood to mood and always suggesting the tragedy soon to overtake her. Lawrence Olivier stands beside her with a brilliant characterization of the eccentric, driven Heathcliff. David Niven continues his climb to featured prominence with a clean-cut, sensitive portrait of Edgar, while Geraldine Fitzgerald starts a promising screen career with dramatic effect as the sister who is fascinated by Heathcliff but finds only unhappiness as his bride. Every character, from the leads to the least supporting part, is fully conceived and consistently developed. The narrative method, with recurrent scenes of the housekeeper telling the story, highlights the psychological aspects and helps create the mystical quality of much of the material. The pace is deliberate in keeping with the cumulative emotional rise. And the musical score and the photography—in fact, all aspects of the physical production—are excellent.

THE FAMILY NEXT DOOR:

Produced and distributed by Universal

Director: Joseph Santley
Screenplay: Mortimer Offner
Photography: Milton Krasner
Art Director: Jock Otterson

George Pierce	Hugh Herbert
Laura	Joy Hodges
Sammy	Eddie Quillan
Mrs. Pierce	Ruth Donnelly
Susan	Juanita Quigley
Rufus	Benny Bartlett
"Baby"	"Spooks" the dog
Jane Hughes	Frances Robinson
Bill Trevis	Tom Beck
Harold Waner	James Bush
Cora Stewart	Cecil Cunningham
Blossom	Lillian Yarbo

Merry and whacky domestic comedy about the financial adventures of the small-town Pierces when the mother gambles the family bankroll to impress the neighbors and snare a husband for her elder daughter. (Adults & Young People)

(Running time, 61 minutes)

SAN DIEGO PUBLIC LIBRARY

The Pierces, father and mother and two daughters and two sons and one dog, share the Sycamore family's disdain for inhibitions but not the Sycamore belief that **You Can't Take It With You.** Elder son Sammy, who hatches get-rich-quick schemes, and his mother, who would like to outdo her neighbors and help elder daughter Laura land a husband, are more than willing to take a chance in acquiring this world's goods. Father George comes home one evening to face the accusation that he can't provide a home nice enough for his children to entertain their friends. Daughter Laura had a "date" and the "date" didn't appear. Son Sammy has heard that a new railroad is to pass through the town and land will jump in value along the right of way. When the town's rich widow draws heavily on the bank, Mrs. Pierce is convinced the rumor is true and sinks the family bankroll in real estate, hurrying on to buy new furniture on credit and her hopes. But the property turns out to be covered with quicksand and the only immediate asset is a meeting with a young scientist called in to identify a bone uncovered by the dog. He labels it from a horse—but he also solves the Pierce problems by discovering valuable mineral deposits on the land and by offering hints that daughter Laura's languishing glances may take effect.

Hugh Herbert as harassed father George, who tries but can never convince even himself that he is head of the family, is the major excuse for the film and its major amusement asset. Jittering and burbling with periodic "hoo-hoo's" in his own inimitable style, he carries the tale along for genial fun. Ruth Donnelly caricatures the mother with comic emphasis. Joy Hodges is a romantic Laura, Eddie Quillan a raucous Sammy, while Juanita Quigley and Benny Bartlett are typical movie youngsters, doing their bits to keep the Pierce household in a constant uproar. It's lively and it's lightweight and it's unpretentious, an amusing program filler.

BULLDOG DRUMMOND'S SECRET POLICE:

Produced and distributed by Paramount

Director: James Hogan
Screenplay: Garnett Weston
Book: "Temple Tower," by
H. C. McNeile
Photography: Merritt Gerstad
Art Directors: Hans Dreier,
Earl Hedrick
Editor: Arthur Schmidt

Capt. Hugh C. Drummond	John Howard
Phyllis Clavering	Heather Angel
Colonel Nielson	H. B. Warner
Algy Longworth	Reginald Denny
Tenny	E. E. Clive
Aunt Blanche	Elizabeth Patterson
Henry Seaton	Leo Carroll
Professor Downie	Forrester Harvey
Constable Hawkins	Clyde Cook
Constable Jenkins	David Clyde
Station Master	Neil Fitzgerald
Housekeeper	Elspeth Dudgeon
Sgt. Peters	Gerald Rogers
Master of Ceremonies	Wyndham Standing

Routine mystery melodrama in which Drummond postpones his wedding again to track down a murderer seeking hidden treasure in the ancestral castle. (Adults & Young People)

(Running time, 55 minutes)

Five times before this—Phyllis Clavering's aunt is keeping count — Captain Hugh Drummond and his Phyllis have postponed their wedding while he meddles with mysteries. Now not even the engaged two seem to take their marriage plans seriously. They and their film have acquired a frivolous air and they both of them plunge into the new mystery with remarkable zest. They have gone out to the "Towers," the Drummond country seat, presumably to find a quiet spot for nuptials, but actually to be sure to run into a new set of murders. It seems that back in the time of Charles I, that foresighted monarch hid a mere million pounds somewhere in the lower reaches of the place. A Professor Downie has discovered that fact and has come to find the treasure. Just as he works out the code which will reveal the hiding place, he is murdered and Captain Hugh and Phyllis have their excuse for the sixth postponement. The following adventures are wild and weird—the cellars of the Towers have the Thames gurgling through them and such pleasant places as a barred cell with a descending spiked ceiling—and even though the murderer, who has found time to claim new victims, is unmasked and defeated by Drummond, the strain is too much for Phyllis. She departs with her aunt for some safer place and the next Bulldog Drummond film.

Most of the usual players are back in their usual roles, sliding comfortably into them with the ease of experience. Extra emphasis is placed this time on comedy and much of it is strained past humor. The title is stretched from a jest of Scotland Yard's Colonel Neilson that Drummond's faithful aides, Algy and Tenny, are his "secret police."

WINNER TAKE ALL:

Produced by Jerry Hoffman for
20th Century-Fox

Director: Otto Brower
Screenplay: Frances Hyland,
Albert Ray
Story: Jerry Cady
Photography: Edward Cronjager
Art Directors: Richard Day,
Haldance Douglas
Music Director: Samuel Kaylin
Editor: Nick DeMaggio

Steve Bishop	Tony Martin
Julie Harrison	Gloria Stuart
Papa Gabini	Henry Armetta
Muldoon	Slim Summerville
Paulie Mitchell	Kane Richmond
Tom Walker	Robert Allen
Mama Gambini	Inez Palange
Tony Gambini	Johnnie Pirrone, Jr.
Pantrelli	Pedro de Cordoba
Maria Gambini	Betty Greco
Rosa Gambini	Eleanor Virzie

Amiable prize-fight comedy in which the Gambini family backs a cowboy-turned-boxer who runs through the usual procedure of swelled head, knockout and comeback. (Adults & Young People)

(Running time, 60 minutes)

When Steve Bishop, wandering cowboy from Montana, is unable to pay for his meal, delicatessen proprietor Papa Gambini makes him a waiter. Papa's lodge, the Sons of Garibaldi, stages a boxing benefit and waiter Steve enters the "Battle Royal," surprising himself with a victory. A slick fight manager takes him in hand and builds him up with a series of faked matches. Success goes to his head in time-honored tradition, so girl friend Julie, a sportswriter, crosses signals on a framed bout and startled Steve is bounced to the canvas. The Sons of Garibaldi are by now in a bad way—their funds have been bet on Steve. But Julie, who knows he has the stuff of champions in him, persuades Papa Gambini to buy up his contract and, inspired by her, Steve stages a comeback to the big bout with everything at stake: his romance, the Gambini store, the Sons' treasury and new recreation hall. He wins, of course, and in the last minute of the last round, but the winning has a novel twist.

Intentional or not, that adds up to a burlesque of the usual fight film. The casting of Tony Martin as a prizefighter — he doesn't warble a single song — is enough to strike a satiric note at the start. He trots through the motions with dutiful zeal, but obviously never takes himself seriously as a fighter. Gloria Stuart plays newsgirl Julie with a determined intensity that adds another hint of ironic intent. Henry Armetta has the prize role as Papa Gambini and grimaces with extraordinary zest in alternate despair and jubilation, while Inez Palange as his wife is an excellent foil for his fun. Slim Summerville supplies his customary comedy as Steve's faithful trainer. There is hardly a scene which can not be called in advance and the whole is presented with genial good nature.

THEY MADE HER A SPY:

Produced by Robert Sisk for RKO-Radio

Director: Jack Hively
Screenplay: Michael Kanin, Jo Pagano
Story: George Bricker
Photography: Nicholas Musuraca
Editor: Harry Marker
Art Director: Van Nest Polglase
Music Director: Roy Webb

Irene	Sally Eilers
Huntley	Allan Lane
Dr. Krull	Fritz Leiber
Major Shaw	Frank M. Thomas
Col. Page	Theodor Von Eltz
Brock	Addison Richards
Ben	Larry Blake
Col. Wilson	Pierre Watkin
Gillian	Louis Jean Heydt
Lucius	Spencer Charters
Ella	Leona Roberts
Beldon	Charles Halton
Canby	Alec Craig

Brisk and timely espionage melodrama about a girl who becomes a secret agent to track down the spies who were responsible for her brother's death. (Adults & Young People)

(Running time, 67 minutes)

They Made Her a Spy, the villainous foreign agents, by tampering with her brother's invention of a new explosive. It exploded, but at the wrong time, and killed him. Vowing vengeance this Irene joins the Army intelligence service and, for an amateur, displays amazing espionage ability. The approved technique is to ingratiate herself with the villains and join their organization. She is soon the trusted operative of the master mind spy, Dr. Krull. On her first assignment she meets another operative named Huntly. Since he is the hero he is, of course, another intelligence officer in disguise. Each of them thinks the other is a real spy and while their romance develops amid dangers, they warily watch each other. Then Dr. Krull, who wants the plans for a new bomber, has an officer kidnapped. Huntly and Irene go along and maneuver an escape. But this tips off Dr. Krull and he is about to eliminate Irene when the government men close in. The master mind is out of the way and the final trail leads to a traitor in the Military Intelligence office itself.

It's a storybook tale of espionage adventure capably glossed for entertainment interest by good acting and smart direction. Sally Eilers is smoothly expert as Irene and Allan Lane is a very genteel fellow spy. Fritz Leiber as Dr. Krull is a properly menacing foreign agent, who achieves the distinctive death of a leap from the top of the Washington monument. After a talkative start the incidents keep moving at a fast clip and the suspense is well managed. Spy thriller fans will like it.

BROADWAY SERENADE:

Produced by Robert Z. Leonard
for MGM

Director: Robert Z. Leonard
Screenplay: Charles Lederer
Story: Lew Lipton, John Taintor Foote, Hans Kraly
Photography: Oliver T. Marsh
Music Director: Herbert Stothart
Music: Herbert Stothart, Edward Ward
Art Director: Cedric Gibbons
Editor: Harold Kress

Mary Hale	Jeanette MacDonald
James Geoffrey Seymour	Lew Ayres
Larry Bryant	Ian Hunter
Cornelius Collier, Jr.	Frank Morgan
Joey, the Jinx	Wally Vernon
Judy Tyrrell	Rita Johnson
Pearl	Virginia Grey
Bill	William Gargan
Harriet Ingalls	Katherine Alexander
Herman	Al Shean
Mrs. Olsen	Esther Dale
Gene	Franklin Pangborn
Everett	E. Allyn Warren
Reynolds	Paul Hurst
Mr. Fellowes	Frank Orth
Mrs. Fellowes	Esther Howard
"Squeaker"	Leon Belasco
Kitty	Kitty McHugh
Singer	Kenneth Stevens

Lavish, resplendent, romantic film musical, filled with spectacular show sequences, about a young couple, a song-and-piano team, who experience the usual misunderstanding, separation and final reconciliation as she climbs to musical comedy success and he plugs away at symphonic music. (Adults & Young People)

(Running time, 113 minutes)

Unquestionably it is a hard problem to find new stories to justify on the screen the display of the genuine talents of a Jeanette MacDonald. **Broadway Serenade** doesn't even make an attempt, is content to play a few new variations on the old theme of career vs. marriage with marriage losing out most of the way and then, when the career has provided enough gorgeous spectacles, a neat reconciliation combining both marriage and career. The formula is so familiar that any movie fan can outline the plot even before it begins—and dismiss it as irrelevant and unimportant. After all, a picture like **Broadway Serenade** makes no pretense of providing gripping drama or action excitement. It's pure creampuff entertainment, a gorgeous lightweight structure of fluffy comedy, pictorial spectacle and musical extravaganza. The strong meat addicts will stay away and the fancy fare fans will besiege the box-office and cheer the concoction.

Once again Jeanette MacDonald has a new leading man and once again she is married at the start. She's a Mary Hale and with her husband Jimmy Seymour is performing at the Naughty Nineties Cafe, New York City. She sings and he pounds the keys and they might be very happy were it not for his readiness with his fists. When he knocks out a drunk who happens to be an influental customer, they are promptly fired. Home at a boarding-house, they learn that Jimmy has won a scholarship for study abroad. But the award won't support a wife, so together they try to sell one of Jimmy's songs to Cornelius Collier, musical comedy producer. Collier is too busy putting on a new show to pay attention to ambitious unknowns, but wealthy backer Larry Bryant wangles Mary a place in the show. While she departs with the company for an Atlantic City tryout, Jimmy waits with a job in a beer garden—which he soon loses by punching another customer. When the show comes back to town Mary is being hailed as a great "discovery" and Jerry, stampeded in the publicity rush and made jealous by talk of a romance between Mary and Bryant, brings on the usual misunderstanding and talk of a divorce. Helped and encouraged by an old 'cellist, Jimmy works desperately at his

Jeanette MacDonald Lew Ayres "BROADWAY SERENADE" music and at last sells a symphonic fantasy for a start towards fame. But when he hurries to Mary to tell her of his success, he runs into the announcement of her engagement to Bryant. Meanwhile producer Collier has bought Jimmy's score for a musical called **Broadway Serenade** from its original purchaser and is planning to star Mary in it. The separation has by now lasted long enough, so the scenarists have Bryant realize that Mary still loves her Jimmy and nobly bow out of the way. **Broadway Serenade** goes on with the happy pair united in fame, he as composer and she as star.

The real purpose of that stereotyped tale is to permit sequence after sequence of song-and-dance spectacle and the picture piles them in lavish profusion. Since the action moves from the Naughty Nineties Cafe to a late smash musical show, Miss MacDonald, lovely as ever and singing superbly, can range from a medley of old-time ditties in period costume to a full half dozen new tunes with several operatic arias for good measure, backed by huge choruses, handsome settings and all manner of trick stage devices. Lew Ayres is an earnest and sincere young musician of a husband. Ian Hunter is the traditional wealthy friend who loves the girl in his suave quiet fashion but is noble enough to give her up to true romance. Frank Morgan repeats his favorite role of a harrassed producer pursued this time by chorus girls Rita Johnson and Virginia Grey. In brief, **Broadway Serenade** ignores the mind and appeals with colorful success to the eye and the ear.

ABUS DE CONFIANCE: (Abused Confidence)

Produced by U. D. I. F. Burscholz and distributed by Columbia

Director: Henry Decoin
Screenplay: Henry Decoin, Jean Boyer
Story: Pierre Wolff
Music Score: Georges Van Parys
Photography: L. H. Burel

Lydia	Danielle Darrieux
Jacques Ferney	Charles Vanel
Helene Ferney	Valentine Tessier
Landlady	Therese Dorny
Judge	Jean Worms
Pierre Montanet	Pierre Mingand
Paul	Gilbert Gil
Alice	Yvette Lebon
Renee	Svetlana Pitoeff
The Waif	Nicole de Rouves

Interesting French melodrama with Danielle Darrieux as an orphaned girl who gets a famous author to pay for her education by pretending to be his illegitimate daughter and later redeems her deceit. (Adults)

(Running time, 87 minutes)

This is the last picture made by Danielle Darrieux in France before her hop to Hollywood and is a good example of the French regular run, arty in tone but popular in appeal with the scenes kept highly melodramatic throughout. Law student Lydia, left alone in the world by the death of her grandmother, is unable to find work to finance her way to her degree. There are men enough willing to help her along, but their terms are not to her liking. With the aid of her roommate Alice, she concocts a daring scheme, confronts a famous historian, Jacques Ferney, with the statement that she is his child, the daughter of an actress now dead whom he had known in his youth. He accepts the fraud, takes her into his home and explains the situation to his generous and understanding wife, Helene. While Lydia completes her legal studies and finds romance with Ferney's secretary, Helene learns the truth from roommate Alice, but prefers to keep silent and let Lydia herself realize the futility of basing happiness on deceit. Lydia's first case in juvenile court is a parallel of her own and her plea, the climax of the film, is really a statement of her own defense. She wins her client a dismissal and herself the forgiveness and friendship of Helene.

The cast is thoroughly competent—in fact the performances consistently surpass the material—but Danielle Darrieux is the only player known to American audiences. Always attractive to look at, she parades through her part in at times monotonous manner, flashing fire only in the courtroom climax but then splendidly. The story depends frequently upon dialogue for its progress and the superimposed English titles carry it along quite adequately.

ON TRIAL:

Produced and distributed by
Warner Brothers

Director: Terry Morse
Screenplay: Don Ryan
Play: Elmer Rice
Photographer: L. William O'Connell
Art Director: Esdras Hartley
Editor: James Gibbons

Mae Strickland	Margaret Lindsay
Robert Strickland	John Litel
Arbuckle	Edward Norris
Doris Strickland	Janet Chapman
Gerald Trask	James Stephenson
Joan Trask	Nedda Harrigan
Glover	Larry Williams
Gray	William Davidson
Judge	Earl Dwire
Dr. Morgan	Gordon Hart
Henry Dean	Charles Trowbridge
Joe Burke	Sidney Bracy
Mr. Trumbull	Kenneth Harlan
Mrs. Leeds	Vera Lewis
Clerk	Nat Carr
Mr. Summers	Stuart Holmes
Bailiff	Cliff Saum

Competent courtroom melodrama about the murder trial and ultimate acquittal of a man who, to shield his wife, makes no attempt to defend himself. (Adults and Young People)

(Running time, 65 minutes)

On Trial is a hardy screen perennial. Elmer Rice's stageplay was transferred to the screen in 1917 and in 1928 and each time it provided dependable screenfare of its type. Now in 1939 it wears its age well. A brisk legal melodrama, not brilliant but steady, not pretentious but competent in standard dependable style. As before the story opens with Robert Strickland **On Trial** for the murder of Gerald Trask and develops by the flashback method as the evidence is presented. Strickland apparently has no interest in defending himself, admits guilt at the start and insists he does not want a lawyer. It is obvious, of course, that he is shielding someone and as the trial progresses that someone is disclosed as his wife. She has been missing since the day of the crime and appears only when the brilliant young defense attorney puts on the stand her six-year-old daughter. With nothing but the evidence he can evoke there in the courtroom, the young attorney reconstructs the case and traces the mystery back. The testimony of Mrs. Strickland wins an acquittal for her husband and in a burst of heroic melodramatics the real criminal is identified.

John Litel as the defendant, Margaret Lindsay as his wife, Edward Norris as the defense attorney, James Stephenson as the late and unlamented Trask, even Janet Chapman as the little girl—all of them perform with straightforward earnestness and conviction. And the narrative method breaks the monotony of courtroom procedure to stimulate interest as the story behind the trial is pieced together.

ROLLIN' WESTWARD:

Produced by Ed Finney for Monogram

Director: Al Herman
Screenplay: Fred Myton
Photography: Marcel A. Le Picard
Editor: Fred Bain

Tex	Tex Ritter
Missouri	Horace Murphy
Betty	Dorothy Fay
Bart	Slim Whitaker
Lawson	Hernert Vorthell
Watkins	Harry Harvey
Haines	Charles King, Jr.
Slim	Hank Worden
Red	Dave O'Brien
Jeff	Bob Terry
Sheriff	Tom London

Tex Ritter's Musical Tornadoes

Strenuous action western in which Tex Ritter foils the land-grabbing villains trying to squeeze the ranchers out of their water rights. (Adults & Young People)

(Running time, 60 minutes)

For a time hero Tex Ritter seems to be on the wrong side of the law. He has moved in as a homesteader and does not know that he is really helping villains Watkins and Haines in their nefarious scheme to drive the ranchers off the land. By encircling the area with homesteads, the villains hope to shut the ranchers, in particular rancher Lawson, away from water and thus force them to abandon their holdings. But rancher Lawson has a pretty daughter named Betty and when Tex directs his attention towards her, he soon discovers the swindle. By this time the villains have decided on direct action and even with the aid of pals Missouri and Slim, hero Tex has a tough time battling them to a finish. He gallops through many a fight and chase and even has to rescue Lawson from a lynching, but in the end can settle down with Betty to quiet domesticity.

His usual quota of eight songs has been cut to four and Tex Ritter profits by the change. His singing is good enough, in particular of a ditty called "Back in '67," but his riding and fighting, fistic and gun, are better. Dorothy Fay is a poster heroine and Horace Murphy supplies real laughs in the role of Missouri. The action is fast and usually exciting and the songs are cleverly inserted. In brief, it's satisfactory matinee material.

THE STORY OF ALEXANDER GRAHAM BELL:

Produced by Darryl F. Zanuck for 20th Century-Fox

Director: Irving Cummings
Screenplay: Lamar Trotti
Story: Ray Harris
Photography: Leon Shamroy
Art Directors: Richard Day, Mark-Lee Kirk
Music Director: Louis Silvers
Editor: Walter Thompson

Alexander Graham Bell	Don Ameche
Mrs. Bell	Loretta Young
Thomas Watson	Henry Fonda
Gardner Hubbard	Charles Coburn
Thomas Sanders	Gene Lockhart
Mrs. Hubbard	Spring Byington
Gertrude Hubbard	Sally Blane
Grace Hubbard	Polly Ann Young
Berta Hubbard	Georgiana Young
George Sanders	Bobs Watson
Barrows	Russell Hicks
Chauncey Smith	Paul Stanton
Pres. Western Union	Jonathan Hale
Judge	Harry Davenport
Mrs. MacGregor	Elizabeth Patterson
George Pollard	Chas. Trowbridge
Mrs. Winthrop	Jan Duggan
Landlady	Claire Du Brey
Joe Eliot	Harry Tyler
D'Arcy	Ralph Remley
Mrs. Sanders	Zeffie Tilbury

A strong and moving and memorable motion picture, honestly presented with cumulative dramatic power; a sincere and faithful record of the inventor of the telephone, his bitter struggles, his delayed success and the great love which inspired him in his work. (Adults & Young People)

(Running time, 97 minutes)

The Story of Alexander Graham Bell is more than a fine screen biography. It is a splendid example of an integrated motion picture, one whose many and varied aspects merge harmoniously to a single purpose. The film has overtones of genuine and stirring beauty, not traceable to any specific felicities of acting or dialogue or direction, but rising from them all, from sheer sound craftsmanship throughout. And it comes from a company whose previous notion of biographical pictures was summed by **Suez** and **Jesse James.**

Darryl F. Zanuck and co-workers have concentrated upon an honest effort to reconstruct the daily habits and detailed career of an eccentric, almost fanatical, yet always human inventive genius. He had the good fortune to marry a girl whose love was a strong as his own and whose faith was even stronger. They have treated this love story of the inventor and the deaf girl who became his wife with tenderness and deep sympathy, but have had the courage not to let it dominate the picture. Their title is **The Story of Alexander Graham Bell** and they have followed it with rare fidelity.

It is the year 1873 and young Alexander is a teacher of the deaf with an intense and driving interest in science. Mabel, youngest of the Hubbard daughters, becomes one of his pupils and he promptly falls in love. Her father supplies financial backing for work on the multiple telegraph, but Bell is now absorbed with the notion of sending words over a wire. He and Tom Watson conduct their experiments through difficulty after difficulty and finally, accidentally, the secret is discovered, the historical words "Watson, I need you" carry through. But the public refuses to take seriously this "toy" and Bell accepts an invitation to demonstrate it to Queen Victoria. He marries Mabel and leaves for England. The demonstration is a success—and he returns to America to face Western Union claims of prior rights. In court he would sacrifice his invention to keep Mabel from the stand, but she insists and her testimony wins him the verdict. Back home again, she reminds him that his dreams have come true. But Alexander Graham Bell does not hear her. He is dreaming of a flying machine.

As played with surprising sincerity and resolute power by Don Ameche, this Bell is a believable and intensely understandable human being, driven by his own passionate genius. Loretta Young, inspired perhaps by the spirit of story, contributes a restrained and appealing performance as the girl who must read her husband's lips to hear his words of love. Henry Fonda helps keep the story in focus with a fine and humorous portrayal of Thomas Watson, Bell's loyal but unimaginative assistant. A long list of excellent supporting players create a detailed picture of New England in the 1870's, strike in at intervals with indelible brief scenes. Worked into the story are incidental themes such as that of Bell's treatment of a deaf-mute boy. Rarely has anything on the screen equalled the Christmas Eve sequence in which the boy achieves the one word "father". The photography is superb, the physical production lavish but never pretentious.

The Story of Alexander Graham Bell is in the tradition of **Louis Pasteur** and **Emile Zola.**

MEXICALI ROSE:

Produced by Harry Grey for Republic

Director: George Sherman
Screenplay: Gerald Geraghty
Story: Luci Ward, Connie Lee
Photography: William Nobles
Editor: Tony Martinelli

Gene	Gene Autry
Frog	Smiley Burnette
Valdez	Noah Beery
Anita Loredo	Luana Walters
Padre Dominic	William Farnum
Carruthers	William Royle
Blythe	LeRoy Mason
Tommy	Wally Albright
Chalita	Kathryn Frye
McElroy	Roy Barcroft
Manuel	Dick Botiller
Hollister	Vic Demourelle
Brown	John Beach
Alcalde	Henry Otho

Norman Rockwell

Don Ameche "ALEXANDER GRAHAM BELL"

Lively, somewhat complicated, western thriller in which Gene Autry and his pal Frog, with the aid of a Mexican bandit, turn the tables on a crooked oil promoting outfit for the benefit of a border orphanage. (Adults & Young People)

(Running time, 60 minutes)

The cattle rustlers are fake oil promoters and the heroic cowhands are radio entertainers, but at heart this is standard western stuff. Gene and Frog quit their jobs on an oil company's program when they learn the promoters are putting over a fraud and go forth to expose the fakers. Henchmen of Carruthers, the company chief, follow to put them out of the way, but Gene and his pal are captured instead by Valdez, a bandit who is a Robin Hood to the poor Mexicans of the district. This Valdez has an ear for music and releases them as soon as he is sure Gene is really the radio singer. The Carruthers outfit is supposed to be drilling on property belonging to an orphanage which is ready to close for lack of funds. Gene tricks the company into actually starting to drill, then buys up the property and brings in a gusher. Carruthers is determined to get it back and there is considerable dirty work done until the final fight climax in which bandit Valdez gives his own life to eliminate Carruthers and prosperity is promised for the orphanage as Gene welcomes romance with the inevitable feminine assistant.

Gene Autry continues to play himself with his customary agreeable ease and alternates action thrills with genial songs, including the title favorite. Smiley Burnette trails along as Frog for the comedy and Luana Walters strikes the usual heroine poses. But it is Noah Beery as Valdez, scowling fearsomely above a belligerent little mustache, who gives the picture its chief vigor. His unique banditry and noble dying are western delights.

WOMEN IN THE WIND:

Produced by Bryan Foy for Warner Bros.

Director: John Farrow
Screenplay: Lee Katz, Albert DeMond
Novel: Francis Walton
Photography: Sid Hickox
Music Director: Leo F. Forbstein
Editor: Thomas Pratt

Janet Steele	Kay Francis
Ace Boreman	William Gargan
Doc	Victor Jory
Stuffy McInnes	Maxie Rosenbloom
Denny Corson	Eddie Foy, Jr.
Frieda Boreman	Sheila Bromley
Kit Campbell	Eve Arden
Bill Steele	Charles Anthony Hughes
Johnnie	Frankie Burke
Sloan	John Dilson
Farmer	Spencer Charters
Farmer's Wife	Vera Lewis
Palmer	William Gould
Air Race Official	Gordon Hart
Joan	Ila Rhodes
Phyllis	Rosella Towne

Speedy and spirited aviation film with some fine aerial photography and Kay Francis as a courageous aviatrix who enters the Women's Air Derby to get money for her invalided brother. (Adults & Young People)

(Running time, 63 minutes)

Neatly put together with definite pace and emphasis on air thrills, **Women in the Wind** steps beyond its modest program-picture budget to provide dependable action entertainment. Like **Tailspin**, it is a feminine flight film, but does not dwell with such insistence upon purely feminine emotionalism and adds topical allusions to pep up interest. When Ace Boreman and his pal Stuffy McInnes break the round-the-world record and a Denny Corson steals the spotlight with a "wrong-way" Atlantic jaunt, the caricature of the Howard Hughes-Douglas Corrigan episode is easily recognizable and genuinely amusing.

Heroine Janet Steele needs cash to pay for an operation on her brother, who has been injured in a plane crack-up. She hopes to win the Burbank-to-Cleveland Women's Air Derby, which regularly opens the National Air Races, and vamps Ace Boreman into letting her use his round-the-world plane. But his former wife, on the pretense that the divorce is not yet final, appropriates the plane for her own use. Ace gallantly secures Corson's "wrong-way" crate for Janet and she battles bad weather and her rival for a victory. Then the divorce turns out to be final after all and she can win Ace too. And to round out her happiness, the operation is successful and her brother can walk again.

Kay Francis, finishing her long contract with Warners, is a subdued and therefore quite effective Janet. William Gargan breezes through the role of Ace with hearty assurance. Eddie Foy, Jr.'s burlesque of Corrigan supplies most of the comedy and consistent laughs. Sheila Bromley suggests future possibilities with a rounded interpretation of Ace's grasping former wife. Maxie Rosenbloom is as usual a slap-happy stooge loyal to his pal. Story and production are primed for action and the air sequences are well done, particularly the race itself, which is deftly edited for excitement and suspense.

MYSTERY OF THE WHITE ROOM:

Produced by Irving Starr for Universal

Director: Otis Garrett
Screenplay: Alex Gottlieb
Story: James G. Edwards
Photography: John Boyle

Dr. Bob Clayton	Bruce Cabot
Carole Dale	Helen Mack
Ann Stokes	Constance Worth
Lila Haines	Joan Woodbury
Dora Stanley	Mabel Todd
Hank Manley	Tom Dugan
Dr. Norman Kennedy	Roland Drew
Dr. Martin	Addison Richards
Mack Spencer	Tommy Jackson
Dr. Thornton	Frank Reicher
Tony	Frank Puglia

Mediocre Crime Club mystery with a double murder in a hospital setting and a young doctor as the amateur detective who cracks the case. (Adults)

(Running time, 58 minutes)

The lights go out in the operating room and when they come on again a veteran surgeon is lying dead with a scalpel in his back. In comes detective Spencer to confuse the case in the customary manner of screen pillars of the law. Among the suspects—the hospital is overrun with them—is Dr. Bob Clayton. But he couldn't be the murderer, he looks like the hero and he is the one who points out that the second death, which is accompanied by a suicide note confessing the first, is really a case of heart failure. Meanwhile Tony the janitor has seen the murderer in the pharmacy and had acid thrown in his face. Blinded, he can not identify the villain. Dr. Bob suggests an operation substituting the corneas from the eyes of the original victim and gets Tony to the operating room despite attempts on his life. The plan works perfectly. Tony picks the killer and another Crime Club case is closed.

Along with his amateur investigating as Dr. Bob, Bruce Cabot manages a romance with wide-eyed nurse Carole, who is Helen Mack in a nicely starched uniform. The story sticks to action maneuverings about the hospital and makes no attempt at logical motivation and consistent characterizations. The dialogue is trite and the production obviously rapid and routine.

SOCIETY LAWYER:

Produced by John W. Considine, Jr. for MGM

Director: Edwin L. Marin
Screenplay: Frances Goodrich, Albert Hackett, Leon Gordon, Hugo Butler
Story: Arthur Somers Roche
Photography: George Folsey
Music Directors: Georgie Stoll, Roger Edens
Art Director: Cedric Gibbons
Editor: Howard O'Neill

Christopher Durant	Walter Pidgeon
Pat Abbott	Virginia Bruce
Tony Gazotti	Leo Carrillo
Jim Crelliman	Eduardo Ciannelli
Phil Siddall	Lee Bowman
Sue Leonard	Frances Mercer
Judy Barton	Ann Morriss
Layton	Herbert Mundin
Lieutenant Stevens	Frank M. Thomas
Max	Edward S. Brophy
Alf	Tom Kennedy
Mr. Leonard	Clarence Kolb
Henry V. Adams	Pierre Watkin
Schmidt	Ian Wolfe
Murtock	Paul Guilfoyle
City Editor	Joseph Crehan

Smooth, snappy comedy-mystery melodrama in which a Society Lawyer takes up criminal practice, gets himself involved in a murder case and emerges with a solution and a bride. (Adults & Young People)

(Running time, 77 minutes)

Christopher Durant finds civil cases unexciting and transfers to criminal practice with notable success. He wins an acquittal for former gangster Tony Gazotti on an old murder charge, but soon discovers that he has started a dangerous chain of events. His fiancee, Sue Leonard, breaks their engagement now that he is mingling with underworld characters and turns to handsome Phil Siddall. Phil thereupon breaks off with showgirl Judy. She in her turn goes to sinister mobster Jim Crelliman to help her get revenge. Crelliman takes the opportunity to eliminate Judy—who of course knows too much—and to pin the killing on Phil. Which means that

Sue, to save her new boyfriend, must go to Christopher and persuade him to take the case. Christopher's contacts come in handy. With the aid of Tony Gazotti and a singer in Tony's night club, he solves the mystery despite incidental shootings of important witnesses and clears Phil. Tony nobly sacrifices his own life to save Christopher when Crelliman and his men are gunning for him—and Christopher can take his night club singer on a European honeymoon.

It isn't quite as complicated as that may seem. Light in tone despite the shootings and the murderous intensity of Eduardo Cianelli as mobster Crelliman, it gallops along for as much incidental comedy as action excitement. Walter Pidgeon is an adequate lawyer almost too honest for his own safety, Leo Carrillo an amiable and eccentric gangster Tony, while Virginia Bruce finally steps into the picture as the nightclub girl just in time to prevent Frances Mercer and Ann Morriss from stealing all the feminine honors. The settings are lavish, the general production quite handsome. It was called **Penthouse** back in 1933 when Warner Baxter and Myrna Loy played the leads and has been brought up to date with new dialogue and greater emphasis on comedy.

Ginger Rogers Fred Astaire

"IRENE and VERNON CASTLE"

THE STORY OF VERNON AND IRENE CASTLE:

Produced by Pandro S. Berman for RKO-Radio

Director: H. C. Potter
Screenplay: Richard Sherman
Adaptation: Oscar Hammerstein II, Dorothy Yost (Based on the stories, "My Husband" and "My Memories of Vernon Castle," by Irene Castle)
Photography: Robert De Grasse
Special Effects: Vernon Walker
Art Director: Van Nest Polglase
Dance Director: Hermes Pan
Editor: William Hamilton
Music Director: Victor Baravalle

Vernon Castle	Fred Astaire
Irene Castle	Ginger Rogers
Maggie Sutton	Edna May Oliver
Walter	Walter Brennan
Lew Fields	Lew Fields
Papa Aubel	Etienne Girardot
Mrs. Foote	Janet Beecher
Emile Aubel	Rolfe Sedan
Artist	Leonid Kinskey
Dr. Foote	Robert Strange
Student pilot	Douglas Walton
Papa Louis	Clarence Derwent
Charlie	Sonny Lamont
Claire Ford	Frances Mercer
Grand Duke	Victor Varconi
Hotel manager	Donald MacBride

A warm and enjoyable, sincere and thoroughly human screen biography, splendidly played and beautifully produced, which becomes both a romantic tragedy and a nostalgic record of the most important decade in the history of popular music and modern dancing. (Adults & Young People)

(Running time, 93 minutes)

The Story of Vernon and Irene Castle has the dancing lilt and beauty of the best Astaire-Rogers films. It has a rich and colorful period background, fully authentic and not-too-far-distant to escape the memories of millions of movie-goers. Its score is a rhythmic musical chronology of a rapid and racy decade whose popular music was symbolic of pervasive changes in social customs. It is, in sum, a biography of popular entertainment itself in the second decade of the twentieth century. And that biography is held together, is interpreted in terms of the true and appealingly human story, carefully documented and only slightly romanticized, of two gracious, talented and very vital individuals who were both a reason and a result of the age.

At the start—it is 1911—Vernon Castle is a slapstick performer with Lew Fields' barber-shop routine in a Broadway musical comedy. Irene Foote is an ambitious amateur from New Rochelle who likes to dance. They meet and move through gay courtship to marriage partnership. She persuades him to give up clowning and become a dancer. Booked in Paris, they cross the Atlantic to find that French managers want only his slapstick act. At last Maggie Sutton, talent agent, arranges a chance at the Cafe de Paris. On that memorable evening in 1912 the Castle Walk to the tune of "Too Much Mustard" wins instant and sensational success. Then follow their European triumphs, their whirlwind tours of the United States as the Fox Trot, the Castle Polka, the Maxixe, the Tango lead two continents in new rhythms, the Castle Bob starts the short-hair vogue and the Castle name becomes synonymous with popular modernism. Then the War begins and Vernon, British by birth, enlists in the British flying service. Sent back to the United States to teach American aviators, he is stationed in Texas. They have been separated for a long time and Irene arranges a meeting at a quiet hotel near the flying field. As she waits at a gayly decorated table, he tries to save a novice pilot and dies in the crash. As the film fades Irene is watching through her tears phantoms dancing in the empty garden.

Based on books by Irene Castle and prepared and produced with her constant advice and approval, the film is honest and sincere in its treatment throughout. Fred Astaire and Ginger Rogers, whose dancing must certainly reflect no discredit on Vernon and Irene Castle, play their parts with sympathetic understanding and a modest refusal of presumption that is tremendously effective. Ginger Rogers in particular offers a singularly warm and sensitive interpretation. There are relatively few strong supporting roles, but Edna May Oliver as Maggie Sutton, Lew Fields playing himself with magnificent bravura, and Walter Brennan as the home servant who follows Irene around the world, are of admirable aid in keeping the picture deftly delightful. The dances are subtlely modernized to avoid an old fashioned comic effect, but retain their original flavor. The music, running through thirty or more old favorites, presents such old-time toe-ticklers as "The Yama Yama Man," "By the Light of the Silvery Moon," "Josephine in My Flying Machine," "Every Little Movement," "Darktown Strutter's Ball," "Tipperary," etc. The general production is marked by directorial imagination and the authority of good craftsmanship.

The final sequences, rising to the tragic crash, break the mood of the previous portion. But this is a faithful biography and that Texas tragedy was out of step with the real life Story of Vernon and Irene Castle.

UNDERCOVER AGENT:

Produced by E. B. Derr for Monogram

Director: Howard Bretherton
Screenplay: Milton Raison
Story: Martin Mooney
Photography: Arthur Martinelli

Bill Trent	Russell Gleason
Betty Madison	Shirley Deane

Tom Madison (Pop)	J. M. Kerrigan
Mrs. Minnow	Maude Eburne
Pat Murphy	Oscar O'Shea
Graham	Selmer Jackson
Bartel	Ralf Harolde
Pussyfoot	Ray Bennett
Joe Blake	Ralph Sanford

Ordinary program melodrama in which a mail clerk with postal inspector ambitions uncovers and helps capture a gang of counterfeiters faking sweepstakes tickets. (Adults & Young People)

In the Jones Family series Russell Gleason and Shirley Deane, as Herbert and Bonnie Thompson, have been married for several films and have recently acquired an offspring. In **Undercover Agent** they have not progressed beyond an engagement. He is Bill Trent, mail clerk, and she is Betty Madison, hat check girl in a betting establishment, and though they are very much in love they can't get married — she has to support her father and her salary can just about keep him in drinks. Bill passes the examination for postal inspector, then loses the appointment for carrying his service gun after hours. He has used it to excellent purpose,. to prevent a hold-up — but rules are rules. Then Betty's boss, Martel, begins to counterfeit sweepstakes tickets. Tracing some of them through Pop Madison, Bill suspects Martel and invades the bookie office, bringing on a quarrel with Betty. Pop discovers that he is peddling fake tickets to his friends and is kidnapped by Bartel's thugs when he demands a showdown. But Bill is on the trail and he and Pop have the crooks cornered when the postal authorities arrive for the clean-up. Given his appointment, he can claim Betty and the two of them can start to catch up with their Jones Family roles.

They make a nice young couple, likable and believably human. It's a routine crook tale they lead the way through this time, produced and played with matter-of-fact directness. J. M. Kerrigan neatly appropriates all his own scenes as the bibulous father with honest though mistaken motives. And the postal inspection service is given considerable praise by the script.

TRAPPED IN THE SKY:

Produced by Larry Darmour for Columbia

Director: Lewis D. Collins
Screenplay: Eric Taylor, Gordon Rigby
Story: Eric Taylor
Photography: James S. Brown
Editor: Dwight Caldwell

Major Roston	Jack Holt
William Fornay	C. Henry Gordon
Colonel Whalen	Ralph Morgan
Carol Rayder	Katherine DeMille
General Moody	Paul Everton
Jules Mann	Sidney Blackmer
Joseph Durec	Ivan Lebedeff
Lt. Gray	Regis Toomey
Fielding	Holmes Herbert

Brisk, timely spy thriller in which Jack Holt foils the attempts of foreign agents to destroy a new type plane developed by the U. S. Army. (Adults & Young People)

(Running time, 60 minutes)

It's a great invention, this new type plane which the U. S. Army is testing. Electrically powered by remote control, it can glide noiselessly through the air and thus is of immense military advantage. But on the first flight it crashes. Major Roston suspects sabotage. He has himself discharged in disgrace from the Army and talks about revenge to confuse the villains. The first two spies he trails, a beautiful Carol and her employer, are mysteriously slain, but he carries on with new clues and uncovers agents who are trying to disprove the new plane's value while at the same time hoping to steal the secret for their own government. Another plane is prepared and Roston gets the man he suspects of the sabotage in it with him and into the air. The double-crossing crook breaks down and confesses and Uncle Sam's secret is safe.

Disregarding romance with only a passing nod for feminine allure in the person of Katherine DeMille, one of the spies soon eliminated, and paying practically no attention to the usual comedy contrast, **Trapped in the Sky** drives grimly ahead to action excitement. Dependable Jack Holt upholds the honor of the Army even though the disgrace of a court-martial is needed for his work. C. Henry Gordon leads the foreign agents in his smoothly sinister manner. Amateur sleuths may insist that the story fails to play fair with the identity of the saboteur, but the method used does manage to maintain the mystery to the climax.

DODGE CITY:

Produced and distributed by
Warner Brothers

Director: Michael Curtiz
Screenplay: Robert Buckner
Photography: Sol Polito
Color Director: Natalie Kalmus
Music: Max Steiner
Art Director: Ted Smith
Editor: George Amy

Wade Hatton	Errol Flynn
Abbie	Olivia De Havilland
Ruby	Ann Sheridan
Jeff Surrett	Bruce Cabot
Joe Clemens	Frank McHugh
Rusty Hart	Alan Hale
Matt Cole	John Litel
Dr. Irving	Henry Travers
Col. Dodge	Henry O'Neill
Yancey	Victor Jory
Lee Irving	William Lundigan
Tex Baird	"Big Boy" Williams
Harry Cole	Bobs Watson
Mrs. Cole	Gloria Holden
Munger	Douglas Fowley
Mrs. Irving	Georgia Caine
Surrett's Lawyer	Charles Halton
Bud Taylor	Ward Bond
Mrs. McCoy	Cora Witherspoon
Orth	Russell Simpson
Barlow	Monte Blue

Vigorous and flamboyant adventure film, traditional western produced in the grand manner and ably photographed in Technicolor; the tale of a roving cattleman who stops in Dodge City long enough to clean up the town and win the girl. (Adults & Young People)

Dodge City is the prototype of the western, the Saturday matinee thriller, raised to feature eminence and almost epic proportions by an elaborate and emphatic production, a passing bow to authentic history for background, and a strong cast which revels in the opportunity for unashamed heroics and deadly villainy.

It is 1872 and still true is the old saying that "west of Chicago there is no law, west of Dodge City no God." Up the old Chisholm Trail comes a herd of longhorns and in command is Wade Hatton, Irish soldier of fortune who has headed west after fighting for the South in the Civil War, a daring adventurer with a sense of justice and absolute disregard for fear in the face of danger. So daring is he that, upon arrival in Dodge City, he defies an old enemy, Jeff Surrett, chieftain of the villains who dominate the town. The law-abiding citizens urge him to stay as sheriff and at first he refuses. But Abbie Irving, who thinks she hates him and disdains his daring, is a strong lure and Wade, aroused by the murder of the man to whom he has sold his cattle and the wanton death of a little boy accepts the job. Aided by his rough-and-ready pals, Rusty Hart and Tex Baird, he starts something new in Dodge City, law enforcement. Then the crusading editor, who has collected evidence against Surrett and his mob, is killed and Wade is spurred to real action. When legal methods run into resistance, he meets the villains on their own terms of two-fisted action and roaring guns and the clean-up campaign really begins. At last **Dodge City** is reduced to relative peace and Wade claims Abbie as his reward. Together they move on westward to keep pace with the growth of the nation.

That is tall adventure in the true western tradition and Errol Flynn, picturesque in leather shirt and broad-brimmed hat, flipping guns and jingling spurs with a fine flourish, strides through it with the arrogant assurance of a modern Robin Hood. Olivia DeHaviland is quaintly pretty and appealing as his romantic encouragement and reward. Ann Sheridan gives color and dash to the film as a saloon hostess and Bruce Cabot glares with sinister malevolence as the boss villain Surrett. There are sweeping action sequences such as a cattle stampede near the start, a saloon brawl of amazing proportions and a gun battle in a mail car which will pull many fans to the edges of their seats. The scenic backgrounds are impressive and the Technicolor photography is brilliant but not garish. For vigorous, colorful adventure with all the western trimmings, **Dodge City** is grand entertainment.

THE HOUND OF THE BASKERVILLES:

Produced by Darrul F. Zanuck for
20th Century-Fox

Director: Sidney Lanfield
Screenplay: Ernest Pascal
Story: Sir Arthur Conan Doyle
Photography: Peverell Marley
Art Directors: Richard Day,
Hans Peters
Music Director: Cyril J. Mockridge
Editor: Robert Simpson

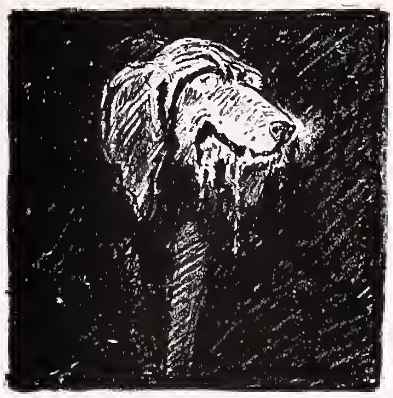
Sir Henry Baskerville	Richard Greene
Sherlock Holmes	Basil Rathbone
Beryl Stapleton	Wendy Barrie
Dr. Watson	Nigel Bruce
James Mortimer, M.D.	Lionel Atwill
Barryman	John Carradine
Frankland	Barlowe Borland
Mrs. Jenifer Mortimer	Beryl Mercer
John Stapleton	Morton Lowry
Sir Hugo Baskerville	Ralph Forbes
Cabby	E. E. Clive
Mrs. Barryman	Eily Malyon
Convict	Nigel De Brulier
Mrs. Hudson	Mary Gordon
Roderick	Peter Willes
Shepherd	Ivan Simpson
Sir Charles	Ian MacLaren
Bruce	John Burton
Jon	Dennis Green
Edwin	Evan Thomas

Fine screen version of the famous Sherlock Holmes story; an atmospheric mystery thriller of eerie and terrifying deeds on the desolate moors of Devonshire. (Adults & Young People)

(Running time, 78 minutes)

Twice before **The Hound of the Baskervilles** has reached the screen, but this is the first time since 1922 — a curious lapse in the movie history of one of the most gripping mystery tales ever written with a strong and popular central character to assure appeal. The explanation, perhaps, is that the story, running perilously close to what is fantastically ludicrous instead of dramatically credible, is not worth doing unless it is done well. Mr. Zanuck and the 20th Century-Fox technicians have done it well. Their picture has not the steady, accelerating, cumulative terror of the film which imagination insists some master director will some day make of the story. But it reproduces the Conan Doyle tale with admirable fidelity, creates and maintains the proper shivery atmosphere and moves along in forthright film-mystery manner.

As a prelude to modern times the film sketches the origin of the legend of the Hound of the Baskervilles. There on a bleak moor in Devonshire stands Baskerville Hall and strange events have convinced the natives that there may be some truth in the old legend of a ghostly hound that destroys the Baskervilles in revenge for a crime committed centuries ago. So strong is the belief that when word comes that young Sir Henry Baskerville plans to leave Canada and return to the ancestral hall, one of the neighbors seeks out Sherlock Holmes in London to prevent a tragedy. Sir Henry arrives and stays despite warnings of death, finding the stepsister of a strange naturalist sufficient incentive. Holmes and Dr. Watson discover that a diabolical schemer has taken advantage of the legend to let loose on the moor a huge hound. They announce their return to London, knowing this will inspire the villain to action. As the fog drifts over the moor, the hound pursues Sir Henry — and in the chilling climax Sherlock Holmes unmasks the murderer and his motive.



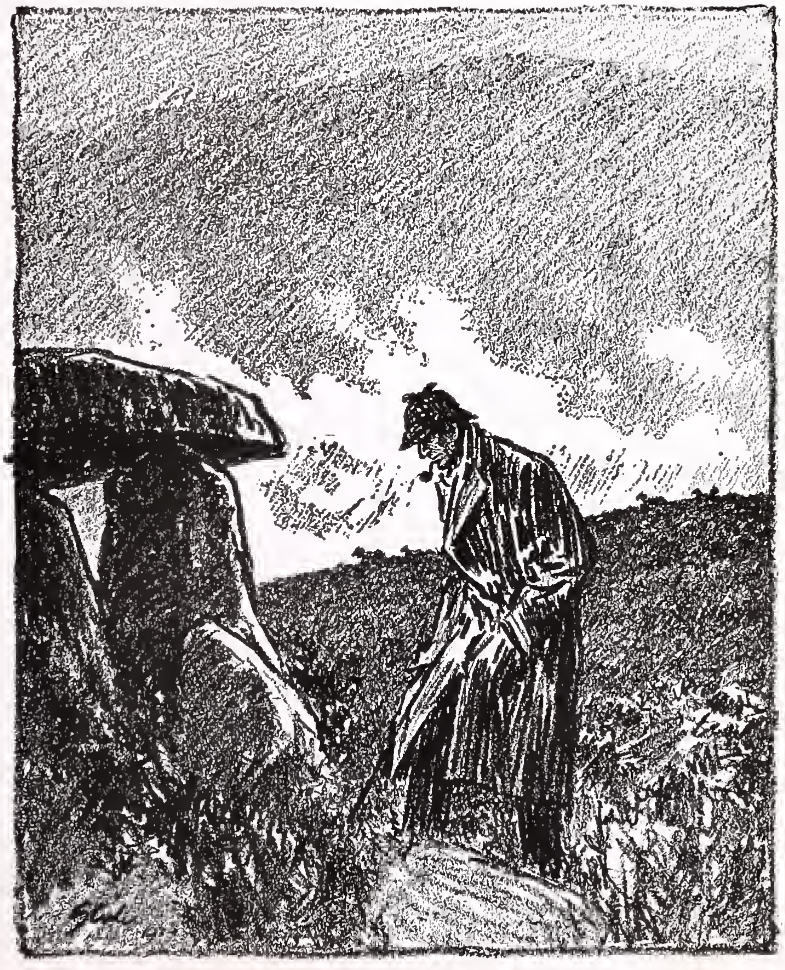
No one, of course, could ever match Sherlock Holmes as he exists in the minds of his admirers, but Basil Rathbone is as true a choice as the movie roster could offer. Nigel Bruce is Dr. Watson to perfection, a complete and credible characterization, inclined to steal all his scenes by the sheer solid sincerity of his performance. Richard Greene is an adequate Sir Henry, while Wendy Barrie is rarely more than nice to look at as his sweetheart. The supporting cast carries such stalwarts as John Carradine, Lionel Atwill and E. E. Clive to create good atmosphere and supply brief bits of excellence. The settings and photography conjure scenes of ghostly impact and the musical score, punctuated by the spine-chilling howls of the hound, is properly eerie in tone. Young romance and an occasional flash of humor find their place, but are subordinate to the grim business which Sherlock Holmes sums for Dr. Watson: "It's murder, Watson, murder!"

ALMOST A GENTLEMAN:

Produced by Cliff Reid for RKO-Radio

Director: Leslie Goodwins
Screenplay: David Silverstein,
Jo Pagano
Story: Harold Shumate
Photography: J. Roy Hunt
Music Director: Frank Tours
Art Director: Van Nest Polglase
Editor: Desmond Marquette

Picardy Max, the dog	Ace
Dan Preston	James Ellison
Shirley Haddon	Helen Wood
Robert Mabrey	Robert Kent
Marian Mabrey	June Clayworth
Major Mabrey	Robert Warwick
Arthur	Leonard Penn
Crack Williams	John Wray
Jason Troop	Brandon Tynan
Ira Willis	Earle Hodgins
Doc Rollins	Harlan Briggs



SAN DIEGO PUBLIC LIBRAR

Moderately interesting dog story in which Ace, Strongheart's grandson, as mixed-breed Picardy Max ends the feud between his old and his new master and proves himself better than a thoroughbred. (Adults & Young People)

(Running time, 64 minutes)

Dan Preston and Robert Mabrey have little liking for each other on two counts. Dan had been married to Robert's sister — until her family forced a divorce. And Dan blasts Robert's belief in good breeding by insisting that a dog of mixed blood is apt to be better than a thoroughbred. Dan has vowed vengeance on the Mabreys and when Picardy Max is sent by Robert to the dog pound to be disposed of, Dan saves him and devotes much time to training him to compete with the doggy bluebloods in the big show. Picardy Max is trained particularly as a trailer — utility tests are apparently now of considerable importance among dog fanciers. Then a tramp is found dead with his throat torn and Max is accused of the crime. Owner Dan defends him nobly in court and wins an acquittal. And finally, in a burst of melodramatic action, Max proves his worth and ends the feud as he leads the way to the villains who have kidnapped Dan's former wife, Robert's sister Marian.

Ace, billed as the Wonder Dog, is an attractive and obviously well-trained animal fortunate enough to be wisely handled. He is called on to perform no miracles in the tradition of his grandfather, Strongheart, and does quite competently precisely the things such a dog could do. James Ellison shares most of the screen time with him as his loyal master Dan. Robert Kent is properly intense as the thoroughbred champion. Helen Wood adds romance as a novelist whose only objection to Dan is his insistence upon revenge. Those who like dog pictures will like this one. Those who don't, won't.

PRISON WITHOUT BARS:

Produced by London Films-Alexander Korda, distributed by United Artists

Director: Brian Desmond Hurst
Screenplay: Arthur Wimperis
Play: E. and O. Eis, Gina Kaus, Hans Wilhelm
Photography: Georges Perinal
Dialogue: Margaret Kennedy
Art Director: Vincent Korda

Suzanne	Corinne Luehaire
Yvonne	Edna Best
Dr. Georges Marechal	Barry Barnes
Renee	Mary Morris
Mme. Appel	Martita Hunt
Mlle. Arthemise	Margaret Yarde
Mme. Remy	Elsie Shelton
Alice	Lorraine Clewes
Nina	Glynis Johns
Julie	Sally Wisher
Mlle. Renard	Enid Lindsey
Mlle. Pauline	Phyllis Morris
Mlle. Dupont	Nancy Roberts

Interesting sociological drama, honestly and forcefully presented, concerning the changes brought to a girls' reformatory in France by a new superintendent and the emotional complications resulting when her fiance falls in love with one of the girls. (Adults)

Corinne Luchaire
"PRISON WITHOUT BARS"

(Running time, 80 minutes)

Prison Without Bars was remade by Alexander Korda from a splendid French film of the same title with one very shrewd selection from the original cast, the lovely and definitely talented young Corinne Luchaire. It is a sincere study of reformatory methods with an effective romantic triangle added for emotional interest and is presented with sound cinematic craftsmanship. Its appeal is primarily to class, not mass, audiences, but that appeal is strong and distinctive. The pace is somewhat slow in the British manner and the production lacks the Hollywood polish. But the material is always interesting, the treatment always honest and the performances always sincere.

At the start the French reformatory is dominated by Madame Appel, who believes that discipline is synonymous with cruelty and starves the inmates into sullen submission. Then a new superintendent arrives, young and idealistic Yvonne, who gradually wins over the girls as she institutes revolutionary changes, striving to make the place a "reformatory" in fact as well as name. Afraid of the antagonism of Mme. Appel and the prison staff, Yvonne keeps secret her engagement to the young prison doctor, refusing to marry him until her job is securely finished. Particularly difficult is the case of Suzanne, rated incorrigible by Mme. Appel. But Suzanne justifies Yvonne's faith in her and is made assistant to the doctor. Inevitably she falls in love with him and he, tired of waiting for Yvonne, with her. When he leaves for a post in India he tells Suzanne to follow after her release. Blackmailed by other inmates, Suzanne is forced to steal cigarettes and alcohol and refuses to explain in the investigation following a drunken riot. The truth is revealed and Yvonne signs Suzanne's pardon, knowing the girl will find happiness with the doctor while she herself must remain the real prisoner, held not by bars but by devotion to her duty.

LONE STAR PIONEERS:

Produced and distributed by Columbia

Director: Joseph Levering
Screenplay: Nate Gatzert
Photography: James S. Brown
Music: Lee Zahler
Editor: Dwight Caldwell

Pat Barrett	Bill Elliott
Virginia Crittenden	Dorothy Gulliver
Bill Ruphy	Lee Shumway
Buck Bowery	Charles Whittaker
Pike	Charles King
John Coe	Jack Ingram
Eph Brown	Harry Harvey
Chuck	Buzz Barton
Joe Cribben	Frank LaRue

Routine action-packed western with Bill Elliott as a courageous U. S. marshal masquerading as an outlaw to clean up the countryside in the wild Texas days of the post-Civil War period. (Adults & Young People)

(Running time, 54 minutes)

Texas, it seems, was overrun with renegade outlaws and guerilla bands at the close of the Civil War and the returning heroes found their ranches being despoiled by the villains. But one U. S. marshal, if he were like this Pat Barrett, would be enough to cure an entire county. When he rides into Paso Grande, the local Texas Ranger leader has been unable to check the outlaws. They know just when and how well guarded are the wagon trains of supplies and strike with merciless accuracy. Pat poses as the famous bandit Bob Cantrell and joins the outlaw gang, uncovering the crooked tie-up with cattle dealer Ruphy back in town. The gang is occupying a ranch, holding the owner, his son and daughter prisoners, and Pat has the dual job of protecting them and rounding up the villains. He does so with smashing success to the tune of constant action and running battles and one part of Texas at least is soon safe for orderly civilization.

Bill Elliott, wearing his western outfit with ever more assurance, strides manfully through his strenuous role as the fighting marshal. Charles Whittaker, Lee Shumway and Charles King are outlaw leaders of rascally distinction, practically demanding deep hisses. And Dorothy Gulliver fulfills her destiny as a western heroine by being prettily decorative.

MYSTERY OF MR. WONG:

Produced by W. T. Lackey for Monogram

Director: William Nigh
Screenplay: Scott Darling
Story: Hugh Wiley
Photography: Harry Neumann
Music Director: Edward Kay
Editor: Russell Schoengarth

Dr. Wong	Boris Karloff
Sergeant Street	Grant Withers
Valerie	Dorothy Tree
Drina	Lotus Long
Edwards	Morgan Wallace
Janney	Holmes Herbert
Harrison	Craig Reynolds
Stroganoff	Ivan Lebedeff
Carslake	Hooper Atchley

Second of the Chinese criminologist's clever cases, a devious murder mystery in which Mr. Wong uncovers the killer of the owner of a famous gem. (Adults & Young People)

(Running time, 67 minutes)

Any man who holds a fabulous stolen jewel known as the Eye of the Daughter of the Moon and is foolish enough to keep mysterious Oriental servants and to invite suspicious-looking guests to his home, should expect trouble and possible sudden death. Art collector Edward does—and when the weekend guests have assembled, he shows Mr. Wong a letter containing the name of the person he thinks will try to kill him. True enough, strictly on schedule, this Edwards is murdered and Mr. Wong takes charge to help the police track the killer. The suspect list is as long as the cast and as the plot thickens another murder is committed. The talk about the jewel and the presence of the mysterious Orientals would be enough to confuse an ordinary detective—but not Mr. Wong. When his clues are collected, he uses the time-honored device of assembling all the suspects together and tricking the villain into evidence of guilt. Mr. Wong, of course, has long known there was a deeper motive than mere desire for the Eye of the Daughter of the Moon.

Boris Karloff, minus heavy make-up and theatrical mannerisms, is a suave and cultured Mr. Wong,, an amateur criminologist with more than amateur wisdom. Grant Withers is the traditional dimwit police inspector. Dorothy Tree and Craig Reynolds carry the slight romance and swell the suspect list. There is the usual sinister atmosphere and the identity of the murderer is masked to the finish. It's a steady program mystery.

SERGEANT MADDEN:

Produced by J. Walter Ruben for MGM

Director: Josef Von Sternberg
Screenplay: Wells Root
Story: "A Gun in His Hand," by William A. Ulman, Jr.
Photography: John Seitz
Art Director: Cedric Gibbons
Music Score: Dr. William Axt
Editor: Conrad A. Nervig

Shaun Madden	Wallace Beery
Al Boylan, Jr.	Tom Brown
Dennis Madden	Alan Curtis
Eileen Daly	Laraine Day
Mary Madden	Fay Holden
"Piggy" Ceders	Marc Lawrence
Charlotte	Marion Martin
"Punchy"	David Gorcey
Milton	Donald Haines
Stemmy	Ben Welden
Dove	Etta McDaniel
Nero	John Kelly
Philadelphia	Horace MacMahon
Casey	Neil Fitzgerald
Dennis Madden (as a boy)	Dickie Jones
Al Boylan, Jr. (as a boy)	Drew Roddy
Commissioner	Charles Trowbridge

Competent police-and-gangster melodrama which pays sentimental and quite human tribute to New York's "Finest" by contrasting an honest, plodding old sergeant with his smart young son whose desire for quick fame leads to disgrace and death. (Adults & Young People)

(Running time 78 minutes)

The primary purpose of these surveys is to provide objective and impartial information upon which readers may base their own individual choices of the films they prefer to patronize. The editor is firmly convinced that it is the responsibility of parents to determine for themselves which films their children shall see. But for the benefit of those who wish, and are willing to accept his judgement, a suggestion of audience suitability is added to the brief statement heading each survey.

Sergeant Madden has several interesting surprises for film followers. Its director, Josef von Sternberg, once known for his arty and stylized camera-treatment of Marlene Dietrich's static beauty, has developed the story in straightforward manner, starting rather slowly with much incidental material to set characters and background, then picking up speed for the action and final gunfight climax. Its star, Wallace Beery, who has played primarily for laughs in his recent films and is accustomed to plough through dramatic moments with fancy facial contortions, has contributed a serious performance with considerable conviction. He is still Wallace Beery playing Wallace Beery with evident enjoyment, but his Sergeant Madden has stern stuff in him. And Laraine Day — she was Laraine Johnson when a member of the Long Beach little theatre — is introduced to the screen in the romantic lead as an attractive personality with every chance of a real film future.

Sergeant Madden, the picture, presents an ethical code for a police force and Sergeant Madden, the man, lives up to it with dutiful steadiness. An honest, none-too-bright, good-natured cop, he has worked up to a sergeantcy after thirty years of service. His son Dennis and his adopted son Al Boylan both have police ambitions. But Dennis is the smart type, is ready to cut corners on a climb to the top. His arrogant attitude antagonizes those on his beat. Then he uses a gun when a nightstick would have more than sufficed and kills a young hoodlum. In retaliation the gang leader frames him into a prison sentence. Escaping en route, he becomes a criminal himself, a killer who soon has the whole police force on his trail. Sergeant Madden blames himself, turns in his badge and goes after his son himself. At last the killer is cornered in a hospital, where he has gone to see his wife and baby, and is shot down by a police barrage.

That is a familiar tale, of course, here freshened by novel plot twists and presented with emphasis on the human interest aspects. Alan Curtis is a vigorous and effective Dennis, demonstrating how easily an arrogant individual legally handed a gun may slip into use of it for personal satisfaction. Tom Brown is a standard and dutiful Al, fit to follow in his foster father's footsteps. Marc Lawrence, recruited from the road company of **"Golden Boy,"** is an excellent gang-leader "Piggy" Ceders. But **Sergeant Madden** is Wallace Beery's picture and his fans will be satisfied.

Wallace Beery   Laraine Day

"SERGEANT MADDEN"

I'M FROM MISSOURI:

Produced by Paul Jones for Paramount

Director: Theodore Reed
Screenplay: John C. Moffitt, Duke Atterbury (Based on stories by Homer Croy, Julian Street.)
Photography: Merritt Gerstad
Art Directors: Hans Dreier, Earl Hedrick
Editor: Archie Marshek

Sweeney Bliss	Bob Burns
Julie Bliss	Gladys George
Porgie Rowe	Gene Lockhart
Joel Street	William Henry
Capt. Brooks-Bowen	Geo. P. Huntley
Lola Pike	Judith Barrett
Mrs. Allison Hamilton Crispin	Patricia Morrison
Gen. Starbuck (Gus)	Tom Dugan
Duke of Cricklewood	E. E. Clive
Duchess of Cricklewood (Mrs. Arthur)	Doris Lloyd
Col. Hastings	Lawrence Grossmith
Hearne	Melville Cooper
Hearne's wife	Dennie Moore
Miss Wildhack	Ethel Griffies
Walt Bliss	James Burke
Charley Shook	Spencer Charters
Darryl Coffee	Raymond Hatton
Gomer Riggs	Eddy Waller
Smith	William Collier, sr.
Henry Couch	Charles Halton

Hilarious homespun - vs - high society farce with Bob Burns as a Missourian who goes to London to sell mules to the British army while his wife tries to impress the aristocrats and marry her sister to a title. (Adults & Young People)

(Running time, 77 minutes)

Bob Burns, regardless of whether or not he actually steps into the niche once filled by Will Rogers, is most certainly making a valiant effort. **I'm from Missouri** is strongly reminiscent of several of the Will Rogers films and is good fun in its own right, a laughable dose of burlesque comedy and philosophic farce. The plot is jittery, at times confusing — and completely unimportant. The amusement appeal is in the homespun wit, the slapstick flourish, the individual drollery of Bob Burns and the general excellence of his support. For those who are willing to relax and forget strict notions of dramatic construction, **I'm from Missouri** should provide genial passing enjoyment.

Sweeney Bliss is his name and he's a Missouri small-town banker and breeder of mules. The market is collapsing and the neighborhood is faced with disaster—its prize product can no longer be sold. Sweeney flies his favorite mule, one Samson, to the Kansas City stock show to interest British army representatives, then takes Samson to London for a real demonstration. His rival is tractor salesman Porgie Rowe, who dislikes mules in general and Missouri mules in particular. Sweeney's wife, Julie, engages a Mayfair mansion to help her husband make the right contacts—and incidentally to satisfy her social ambitions and marry her younger sister to a title. Sweeney vs. British servants, Sweeney vs. British society, mules vs. tractors, romance vs. social ambitions — it's a mesmerizing mixture that strains Sweeney's Missouri ingenuity and his wife's temper and at last requires the hilarious assistance of the Duke and Duchess of Cricklewood for a solution.

Bob Burns contributes grand moments of homely philosophy and slapstick antics with the remarkable aid of Samson the mule, who deserves a credit line of his own. Gladys George is splendid as his ambitious wife and E. E. Clive simply superb as the Mr. Arthur who turns out to be the Duke of Cricklewood. Gene Lockhart makes the tractor salesman an amusement asset, while Judith Barrett and William Henry find romance rocky but enjoyable. Expert assistance is rendered by Melville Cooper as the epitome of British valets, George P. Huntley as an ardent British friend of the Americans, Dennie Moore as an acrobatic maid and Tom Dugan as a phoney army officer. Without their efforts, on story and script alone, **I'm from Missouri** would collapse like a first cake. With them, however, it is genuine screen sport.

ROUGH RIDERS' ROUND-UP:

Produced by Joe Kane for Republic

Director: Joe Kane
Screenplay: Jack Natteford
Photography: Jack Marta
Music Director: Cy Feuer
Editor: Lester Orlebeck

Roy	Roy Rogers
Dorothy	Mary Hart
Rusty	Raymond Hatton
Tommy	Eddie Acuff
Arizona Jack	William Pawley
Rose	Dorothy Sebastian
Lanning	George Meeker
Harrison	Jack Rockwell
Blair	Guy Usher
Mosby	George Chesebro
Boggs	Glenn Strange
Alcalde	Duncan Renaldo

Rousing western with good measure of all the usual ingredients and a fresh tale about a group of former Rough Riders rounding up the outlaws hijacking gold shipments. (Adults & Young People)

(Running time, 58 minutes)

Rough Riders' Round-Up follows the western formula with consistent zeal. The action is plentiful and fast with roaring guns, flying fists and thundering hooves, and both romance and comedy in proper proportions keep it from becoming too furious. There are musical interludes neatly interpolated and the outdoor scenery provides an attractive background. And the villains are beautifully villainous, worthy of a western hero's valiant attention.

Roy and Rusty and Tommy, who learned to love excitement as Rough Riders under "Teddy" Roosevelt the first, join the Mexican border patrol at the close of the Spanish-American War. Assigned to guard a gold shipment, they let themselves be tricked into a gunfight. Tommy is killed, the gold is stolen — and the lovely Dorothy is kidnapped from the stage. Roy is suspended from the service, but with faithful Rusty sets forth to track down the outlaws. It's nip and tuck for a dangerous time with Dorothy proving a real aid in emergency and when the dust begins to settle the boss villains have fought among themselves and Roy has brought in some oldfriend Rough Riders to round-up the entire gang.

Roy Rogers continues his western climb, singing and fighting with equal gusto, while Mary Hart is again his romantic reward. Raymond Hatton is apparently set for a long run as serio-comic pal Rusty. William Pawley as an outlaw leader flavorously labeled Arizona Jack, and George Meeker as his double-crossing aide seem to find villainy definitely enjoyable.

SUDDEN MONEY:

Produced and distributed by Paramount

Director: Nick Grinde
Screenplay: Lewis Foster
Play: Milton Lazarus
Art Directors: Hans Dreier, Robert Odell
Photography: Henry Sharp
Editor: Ellsworth Hoagland

Sweeney Patterson	Charlie Ruggles
Elsie Patterson	Marjorie Rambeau
Grandpa Casey	Charles Grapewin
McPherson	William Frawley
Doc Finney	Broderick Crawford
Junior (Patterson)	Billy Lee
Mary Patterson	Evelyn Keyes
Eddie Dunn	Philip Warren
Phil	John Gallaudet
Ellen	Mary "Punkins" Parker
Johnny Jordan	Richard Denning
First Bettor	Stanley Price
Second Bettor	Robert Brister
Customer	Dick Elliott
Mr. Wixby	Charles Halton
Miss Perkins	Ethel Wales

Amusing program comedy about the adventures of the members of an average American family when a sweepstakes ticket hands them a fortune. (Adults & Young People)

(Running time, 60 minutes)

It's an old idea, that of **Sudden Money**, and is here run through in standard style with much slapstick nonsense and occasional novel twists. The Patterson family, familiar with the fact if not the phrase "financially embarrassed," is suddenly enriched when father Sweeney and his brother-in-law Doc win $150,000 on a sweepstakes ticket. Immediately they all — except Grandpa Casey — give way to long-cherished ambitions. Sweeney himself quits his cigar-store clerkship and revives the band he led in college. Wife Elsie takes up modern painting. Daughter Mary tilts her nose at suitor Eddie, a mere gas-station attendant, and departs for a select school to snare a rich husband. Young Junior is shipped off to a military academy. Doc tries to prove his personal system of beating racetrack bookies. It isn't long but it's a hectic time before Uncle Sam's tax collectors and assorted sharpers have appropriated the money and the Pattersons are again in debt. Sometimes sensible, they accept the inevitable and return to their former routine.

The lightweight material needs plenty of stretching to fill out six reels and a good cast pulls it loyally with Charlie Ruggles and Marjorie Rambeau paired for the typical Mr. and Mrs. A long list of incidental players step in and out for humorous bits and the finish provides the expected middle-class moral.

FOREIGN FILMS in the UNITED STATES—MARCH

(for Evelyn Gerstein by J. S. Hamilton)

Since the latter part of February Miss Gerstein has been hard at work assisting with the introduction to this country of Herbert Kline's documentary, *Crisis*. Pressed for time and convinced that she should not discuss for "The Movies" a film in which she has a personal interest, she enlisted the aid of J. S. Hamilton of the reviewing staff of the National Board of Review. He has here briefly suryed the important film importations for the month of March.

I take it that the foreign films with the most interest for the average movie-goer are the ones he is likely to be able to see, and also to understand. That cuts out a lot of films that are shown only in special neighborhoods where there is a foreign colony: Italian films, German films, Spanish films, Swedish films, even Hungarian, Polish, Yiddish and Greek. They aren't designed for people unacquainted with the language in which their dialogue is spoken, and make no concessions by going to the expense of having English sub-titles superimposed upon their action. Most of them are interesting only to people with a hunger for their homeland and their home tongue. They rarely reach the level where their art makes up for their complete foreignness.

Two of the most interesting films of the last few weeks that might be called foreign are foreign only in the sense that they deal with foreign lands and were actually photographed there. There are commentaries with each of them in English, written and spoken by Americans, and there is nothing about them any American could fail to understand. They are documentary films—that is, they are film records of actual happenings, made where and when they happened. They are **Crisis** and **The 400,000,000.**

Crisis is an eye-witness record of some of the things that happened in Czechslovakia between the time when Hitler took over Austria and the agreement made at Munich that doomed Czechoslovakia to dismemberment—as we know now, to destruction. Herbert Kline happened to be on hand, with enough foresight to see what was likely to happen, and with one of Europe's best cameramen, Alexander Hackenschmid, to help him, he photographed the effects on the Czechs when Hitler's juggernaut went into action. Mr. Kline's pattern is very simple; he has simply taken Hitler's plans as he outlined them in his book, "Mein Kamph", and shown how they worked out when put into operation against the Czechoslovak Republic. There are a few graphic maps to supply the statistics necessary to understand the questions involved, and some news-reel shots of crucial events in the outside world that vitally concerned the Czechs: Hitler making some of his speeches, Chamberlain on his way to confer with Hitler, the meeting at Munich, and such things. Mostly the film is a record of the Czech people themselves reacting to the Hitler pressure and the Hitler attack. Without going much into anybody's motives(except Hitler's own as he has given them for all the world to read) the picture concerns itself with showing just how Czechoslovakia was murdered. It is done with splendid clarity and pictorial force, in a remarkably dispassionate way which makes it all the more effective. Apart from its content, just as a piece of picture making, **Crisis** ranks with the most brilliant documentary films that have been made, moving and thought-provoking.

Joris Ivens tried to do much the same sort of thing for China in his **The Four Hundred Million.** That he hasn't been so successful is not his fault: the job was too enormous and required covering an impossible amount of space and time. For all that the film is important and ought to be widely seen. Anything Ivens does is important, because he is a rare artist with the motion picture camera, and his deep sympathy with people close to the soil who are oppressed can express itself in pictures that are strong and poetic at the same time. But he wasn't lucky enough to find anything in China that was as concise and swift-moving and dramatic as the Czech crisis, so his film seems comparatively meager.

Sergei Eisenstein—with his **Potemkin** and **Ten Days that Shook the World**—has seemed like a classic for so long that one is apt to forget the man is still far from old, and still, though it is years since we have seen anything new of his, directing pictures. Now we have his latest, **Alexander Nevsky,** and first of his films to reach us with dialogue. It shows him at his best and at his worst—but largely at his best. His best is when he is handling big mass movements, in a large open field of action. His worst is when he isn't bothering about what he apparently thinks of as trivialities: careful and consistent regard to the details of character, intricate steps of plot development, and the like. **Alexander Nevsky** forsakes the Russian revolution and the glorification of the Soviet and goes back to thirteenth century Russia, when Russia was beset by enemies from all sides. The particular menace is the cruel and powerful Order of Teutonic Knights, sweeping in from the Baltic provinces and burning and pillaging. Prince Alexander Nevsky takes command of his people against this enemy, meets them near the frozen Lake Peipus, drives them out on the ice, which breaks under the weight of their heavy armour and drowns them. Settings, costumes, a fine sweep of action and some toweringly heroic figures, make it a picture of magnificent movement, pageant-like but swift and thrilling. If there is propaganda in it it is only barely obvious: it is essentially an old tale of knights and their battles, stirringly told.

Prison without Bars comes from England, adapted from a French film, a story of French reform school for girls, and the

Corinna Luchaire "PRISON WITHOUT BARS" Edna Best efforts of a young and enlightened superintendent to change it from a cruel forcing-house for young criminals into a genuine school to prepare its inmates for a decent life. Edna Best, as the superintendent, has a part reminiscent of the one she played in **South Riding,** and there is a young French actress named Corinne Luchaire who will be watched for again. The drama ranges from grim to touching, and involves a disillusioning love story; it bears some resemblance to **Maedchen in Uniform** in its contrasts between harsh, martinet discipline and sympathetic kindliness.

Partly English, with many of its scenes made in the Alps, is **Challenge,** which tells with sufficient fidelity how the Matterhorn peak was first scaled. It is made more than an adventure-travel film by introducing a personal element into the rivalry between the English and Italian parties which set out at the same time from different directions to be the first to the top of Switzerland's only unconquered mountain, and a good melodramatic climax has been devised by a craftily continued suspicion that the Englishman who won the race, in order to have all the glory for himself, cut the rope whose breaking cost the lives of most of his party. English actors and continental actors who are plausibly Swiss and Italian work together admirably to create atmosphere, and the mountain-climbing episodes are beautiful to look at and breath-stopping to watch. It is an unusual and interesting record of an actual event, enough romanticized to make it equally interesting as a human drama.

PERIODICAL REFERENCE GUIDE

A listing of recent articles of interest to students of the movies

(The titles here listed are all from general periodicals which publish only occasional pieces on the movies. Fan magazines, trade journals and other periodicals devoted exclusively to the screen are not included. The purpose is simply to provide a convenient reference to interesting and informative articles which the movie student might overlook in his regular reading.)

THE ARTIST'S POINT OF VIEW, by Ralph M. Pearson
Forum, March
The beginnings of the organization **Films for Democracy.**

BIRTH OF A FILM, by Maxine Block
Wilson Bulletin, January
Visit to Astoria where Eastern Service Studios are filming **Back Door to Heaven**

BOX-OFFICE BIG TEN
Newsweek, January 2
Brief discussion of Motion Picture Herald's 1938 Big Ten

CAREER GIRL, by Kyle Crichton
Collier's, January 28
The varied career of Claudette Colbert

THE ESTATIC HEDY LAMARR, by George Weller
Ken, January 26
The glamour girl at 17 when she and the author worked under Reinhardt in Vienna

THE FILM WAR, by V. F. Calverton
Current History, March
Movie censorship here and abroad

FILMS OUT OF BOOKS, by Maxine Block
Wilson Bulletin, February
Chit chat mainly about historical and literary discrepancies in recent films and upsurge of Americanism in Hollywood.

FORGETTING A THOUSAND CARES, by Gretchen J. Garrison
The Library Journal, February 1
The possibilities of library-film cooperation

GREAT MAN'S WIFE, by Katharine Roberts
Collier's, March 4
Elsa Lanchester, second star in the Laughton family

HAS ANYBODY HERE SEEN KELLY? by Frank Condon
Collier's, January 21
Nancy Kelly and her $5,000,000 debut

HE'S NO ANGEL, by Frank J. Taylor
Saturday Evening Post, January 14
Dr. Attilio H. Giannini, to whom Hollywood producers go for money.

HOLLYWOOD, CALIF., MAR. 1—, by Frank J. Taylor
Scribner's, March
Publicity build-up for a Class A film . . . examining **Union Pacific** and its 252 promotional angles . . . how Lincoln, Roosevelt, and legs are employed to make news.

THE KEEPER OF THE B'S, by Kirtley Baskette
Ken, January 12
All about Bryan Foy, producer of more B pictures than anyone else in Hollywood

KEEPING UP WITH HOLLYWOOD, by Kay Mulvey
Woman's Home Companion, February, March
Hollywood gossip

LIBERTY BELLS IN HOLLYWOOD, editorial
Christian Century, March 8
Democracy's struggle for freedom in Hollywood

LIBRARY AND ITS CARE AND USE OF FILM
Wilson Bulletin, February

LIGHT, SOUND, & ATMOSPHERE CONTROLLED IN STUDIO DESIGN
Architectural Record, January
Fleischer studios, Miami, designed for the production of animated cartoons

MOVIE SOUND STAGES EXCLUDE NOISE AND REDUCE RESONANCE
Architectural Record, February
Soundproof stages built for Loew's, Inc. (MGM) in Culver City

MOVIE'S OWN LAND OF MAKE BELIEVE, by F. Daugherty
Christian Science Monitor, January 25

MOVING PICTURE GOALS, by Eric Knight
Theatre Arts Monthly, January
Have the films succeeded so far? Where do they go from here?

PARE LORENTZ, by W. L. White
Scribner's January
The ingenuity, personal dramatics, and jousts with Hollywood of the head man of government movies

SCHOOL LIBRARY ADOPTS MOVIES, by P. Raymond and E. D. Child
Library Journal, March 15

SHORT SUBJECT FILMS AND LIBRARIES
Library Journal, March 15

SHOW LADY, by C. B. Roney
Saturday Evening Post, February 18
Managing a moving picture theatre in Milford, Michigan

SMELLING THEM OUT, by Wolfe Kaufman
Esquire, March
Only the public knows good films from bad ones. It smells them out.

SO HELP US, by Joel Sayre
Colliers, February 4
The domestic life of Hollywood stars, as enlivened by the help

WHAT DO THE WOMEN OF AMERICA THINK ABOUT ENTERTAINMENT, by Mary Cookman
Ladies Home Journal, February
A Journal Cross-section Survey. Women like the movies

WORTH WHILE MUSIC IN THE MOVIES, by Verna Avery
Etude, February, March

FROM BAD TO BETTER

— April —

(Monthly Survey of Film Adaptations as viewed by John Cleveland)

Fred Astaire as Vernon Castle
". . . just another aviator . . . ;
. . . . but THE dancer . . . ."

There's no use denying it:—I enjoy the movies. Even when they're as bad as most of last year's out-put, I have a good time—if it's only in taking them apart. I like the feeling of opulence inherent in buying a ticket; the comforting intimacy of the darkened theatre. In a legitimate theatre people are upset when you step all over them but in a movie house, the patrons are lost in a hollyworld, and you could sit on their heads without arousing interest or complaint.

I like the movies so much that I sincerely wish they were better. No greater love has any man. I become honestly upset when the producers miss a really good opportunity. In brief, I take more interest in the films than you do, and consequently, while I hate to pan a mediocre picture, I feel it my bounden duty.

THE CASTLES

R. K. O. had the perfect story for a musical picture. **The Story of Vernon and Irene Castle** is dear to the hearts of everyone who ever saw them, and to many who did not. It is in the best Horatio Alger tradition; it is full of nostalgic furbelows, it is sentimental and dramatic; it is jammed with music of fond memory, and dances that are as American as the buffalo on the nickel.

And R. K. O. had Fred Astaire under contract. Fred Astaire looks like Vernon Castle, and he is the only man living who can touch Castle's dancing perfection. Moreover, he is exactly the same kind of light-hearted fellow. Fred Astaire dancing through the story of the Castles should have been as accurate a portrait of a man as was Muni's reliving of the life of Pasteur. That it isn't, is a cinematic tragedy.

Irene Castle wrote **My Husband** in 1919. The war was hardly over, and to Mrs. Castle it seemed to cover all horizons, to obscure anything else from view. To Irene Castle in 1919, Vernon was a soldier—a brave, happy sky-devil who had given his life nobly for his country. Their dancing career together, a career which had changed America's conception of the dance, seemed pallid and insignificant when placed alongside the great war and Vernon's part in it.

In the first hysteria of her husband's death, in the noise and clamor that surrounded the return of the troops from France, it was inevitable that Irene Castle should think of her husband in uniform—as he was the last time she had seen him alive.

So Mrs. Castle wrote tenderly of a dead war ace, her husband. And her writing is tender, sentimental, patriotic. With her account of Vernon's life she published his letters from the front. All that she omitted were the stirring years they had danced into fame. Not completely omitted, naturally, but played down to the point of extinction. She even wrote a poem about her loss, called "Such a Little While."

"One day in silence, dear, you went away,
  In silence braver than words, I know
You felt I never would have you stay,
  However hard it was to let you go.
And so the lights are dimmed, the dance is o'er,
  The music hushed—the laughter dies away."

* * *

To Irene Castle, Vernon was a soldier. To the world he was just another aviator, but he was **the** dancer. It was incumbent upon the movies to accept the world's verdict.

* * *

Richard Sherman (of **To Mary With Love** fame) and Oscar Hammerstein III made the adaptation. They did a splendid job with the meeting and courtship of Vernon "Castle" Blyth and Irene Foote. The years 1911-12 are projected on the screen with all the bright splendor of a striped blazer, all the noise and excitement of the horseless carriages. The songs of the period come rollicking from the sound track like things remembered in pleasant sleep, and the moral niceties awaken reminiscent thoughts of jitterbugless-days.

But Sherman and Hammerstein are in a hurry. They nod at the Cinderella beginnings of the dancing couple, and then race glibly through their successful career. I can't remember ever having seen so much montage in a single picture as is used to convey the notion of the Castles' success. They dance against a moving black-sequined backdrop. They dance on a map of the United States. They dance over

Wendy Barrie
Baryl Stapleton

Richard Greene
Sir Henry Baskerville

Her character "permissibly altered" and "he has dimples"

the shapes of other dancers. They dance in innumerable nightclubs which are as nebulous as the milky-way. It is a hurried jumbled treatment of a pair of careers which had a lasting influence on a people, and all the significance of two lives is lost in a mass of photographic night-mares.

Sherman and Hammerstein are in a hurry to get to war! They can hardly wait to put Vernon Castle in uniform and send him out to die. They want to fill the screen with planes, and above all they want to shout about the glories of war, about man's duty in a man's world. They want to get aboard the jingoistic bandwagon. They want to wreck a good picture with timely tripe.

Vernon Castle fought in the Royal Flying Corps. He had a bad fall in France. He was transferred to Canada where he trained pilots. One of his students cracked up and was killed, while Vernon, in the rear cockpit was uninjured. He was transferred to Texas. To avoid an accident he threw his plane into an Immelman turn forty feet above the ground and cracked up. He was in the front cockpit and was killed. The student in the rear was not.

He had died in one of those ironies of war. He had done a brave thing in avoiding a crack-up. But his death was waste, his story an indictment of war. It is easily understandable that Irene Castle preferred, in 1919, to view her husband's death as truly heroic, and to believe that he died in a great cause. But for two authors writing in 1939 to concur in that belief is poor thinking and unfortunate propagandizing.

Fred Astaire is a superb Vernon, Ginger Rogers a poorly conceived Irene. The adaptation is excellent for a short space, and then pure, unadulterated, inexcusable balderdash.

* * *

Progress is a slow thing in Hollywood. I hope that the movie version of the lives of Astaire and Rogers will be a greater success.

HOLMES AND THE HOUND

When Ernst Pascal was assigned the job of adapting Sir Conan-Doyle's mystery-terror story, he was given no job at all. **The Hound of the Baskervilles** is a movie scenario in book form, and Pascal did little more than add occasional lines of dialogue. He did cut out one character who confused the plot, and he did manage to get along without Scotland Yard.

Pascal is guilty of the crime which seems pandemic among screen adaptors. He altered the ending. He didn't make any drastic change, but like his confreres, he couldn't leave it alone. In the original, Sherlock and the good Doctor anticipate the doom of Sir Henry Baskerville and are waiting in his path to waylay the monster they expect to follow him. All goes according to schedule, except that they are unprepared for the horrible appearance of the beast, are momentarily taken off guard when it comes charging through the fog, and almost fail to kill the hound until it has mauled Sir Henry. Pascal has changed this to the detriment of the script. Holmes and Watson are aware of Sir Henry's danger, but have miscalculated and are forced to race across the moor blindly in an effort to find Sir Henry and kill the hound. The suspense of the wait in the fog has been lost.

In the book Holmes chases the killer into the mire where he is sucked in. In the picture the villain out-tricks Holmes and almost manages to poison Sir Henry. Holmes arrives in the knick of time, confronts the murderer wtih his guilt, and that worthy races out to an untold end.

These are poor changes in an otherwise excellent picture. Holmes should seem uncanny and invincible—but Pascal has weakened his prestige.

Pascal has permissibly altered the character of Miss Stapleton to allow for a love story. Conan-Doyle had Sir Henry fall in love with the beautiful lady, and then made her a party to the murders, and a married woman at that. This was an ugly and unromantic trick, and Hollywood has adjusted it prettily.

Basil Rathbone is not William Gillette, but he is an excellent Sherlock, nevertheless. Nigel Bruce is the nicest blundering Dr. Watson we have ever had. Richard Greene doesn't even vaguely resemble the book's Sir Henry, but he has dimples. And Wendy Barry is her beautiful self, and very afraid of howling noises. The only member of the cast who is a total failure is the hound. There is nothing very horrible about him, and for some reason known only to the Muse of Cinema the murderer has not smeared him with phosphorus—a trick which made my hair stand on end in the original.

WINGS AND WESTERNS

(Movie Trends as noted by Allardyce Nicoll)

So far this year has been all Wings and Westerns—nor is it overdifficult to divine why both have loomed up so starkly on the Hollywood horizon. 1938's war scare was set against an aeroplane-dominated sky: the newspapers carried long articles on Germany's air might and the illustrated weeklies regaled us with hundreds of photographs depicting everything from waiting masses of mechanised armaments to actual fighting in Spain, China and those many other countries involved in present conquest. No wonder may be felt, therefore, at current filmic emphasis on the menace of the skies and on the means for countering that menace. Recent international events have set all America thinking of its future. The future, however, is not a thing easy to express in cinematic terms, and accordingly the studios, knowing that the minds of spectators are set on America's coming course, have started with a will to film its past. Essentially the current cult of the Western and of the frontier picture is a manifestation of American patriotism; it forms a broadening of the emphasis on Southern themes so popular some time ago.

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The ordinary "Western," of course, has always been with us and maybe its days are without end. What is characteristic about the last few months is that they have demonstrated that there can be westerns and westerns. The common members of the genus, mostly set in an imaginative present or in an equally imaginative no-man's time and freely sprinkled with sharpshooters and songs about the range, are easily recognised as legitimate descendants of a race which flourished lustily in the days before sound. The filmic Adam, indeed, was one of these. Nowadays Grand National turns them out by the dozen—**Trigger Pals, Ride 'em, Cowgirl, Water Rustlers** — and Columbia runs not far short with its **Thundering West, Frontiers of '49, Texas Stampede** and **West of the Sante Fe.** Not that the titles matter a whit. You may go to see **The Song of the Buckaroo** or you may select **The Code of the Fearless;** the result will be fundamentally the same. No essential difference will be apparent in the scenery, the actions or the characters. The ten-gallon hats will sit on brows substantially alike in both, and in both several of those hats will be neatly plugged through in identically similar spots.

* * *

So long as the producers of these films are Grand National, Atlas and Monogram, there is not much occasion for comment, but when M.G.M., Twentieth Century-Fox and United Artists enter the running we feel as if the local village races had miraculously been turned into the Kentucky Derby. Tentatively Twentieth Century-Fox negotiates Jane Withers into **Arizona Wildcat** and then boldly sets forth an artificially sentimental **Jesse James** with Tyrone Power. M.G.M. first gives a strong frontier flavour to its pseudo-historical **Stand Up and Fight,** and then, thoroughly satisfied with itself, goes all out in **Let Freedom Ring.** Incidentally, it may be noted here that M.G.M. has ever demonstrated an almost uncanny sensitiveness to current needs and tastes, and at the same time has displayed a peculiar skill in capitalising on this sensitiveness. **Let Freedom Ring** is a "western," but it adds to its ranch excitements a vast amount of determined flag-waving. When Nelson Eddy leads the railroad men in the chanting of "America," it is evident that M.G.M. knows what it is about. The scene goes far beyond the series of sentimentalised final shots in **Jesse James.**

John Wayne Claire Trevor

"STAGECOACH"

"The manner . . . makes them seem new."

United Artists approach the revived Western in another way. No specially remarkable artistry was evident in **Let Freedom Ring,** but John Ford, called upon to direct **Stage Coach,** could not fail to introduce something of his own quality into a frontier story. Many of his shots are superb, and although the same old characters are featured here — outlawed hero, self-sacrificing cabaret-girl, absconding bank manager and merciful marshall — the manner in which Ford deals with them and forces them to serve his purposes makes them seem new. With the infusion of patriotism and art the Western is being reborn, and it seems reasonable to suppose that it will, in this novel form, be with us for some time. Already Warner Brothers' **Dodge City** has been released—in full technicolor.

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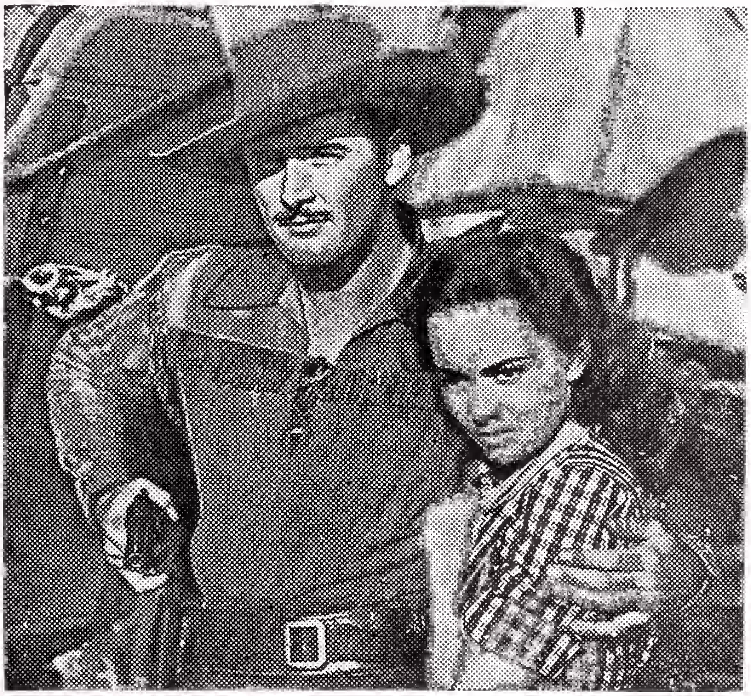
To Warner Brothers mostly belong the Wings. **Dawn Patrol** celebrates the achievements of the British Air Force during the war, while **Wings of the Navy**



Errol Flynn Olivia de Havilland

"DODGE CITY"

". . . in full technicolor."

chronicles life in the present-day American corps. The first of these had a wholly masculine cast; the second, although admitting an element of romance, concentrated on the emotions of the male pilots in training. This state of affairs has been remedied in **Tail Spin** where the aviatresses are permitted to take all the close-ups and the crashes; while a final equitable balance is sought in **Women in the Wind,** which, despite its title, levels the sexes. Once more it is M.G.M. which shows itself most surely aware of what all this implies. In **Idiot's Delight** it saw a theme as emphatic as that of **Let Freedom Ring.** Aeroplanes are not the centre of this film, but they certainly form its circumference. While Sherwood lost in his adaptation that fine concentration of effect which made his original play so stirring a theatre experience, he and Clarence Brown, the director, were able to use the film's freedom to underline and emphasise the terror of the skies. Most memorable of all their shots was not one of human players but one that depicted inhuman monsters sidling evilly and ominously forth from their slimy caverns in the mountainside.

From wings and westerns to women detectives, from aeroplanes to amateur sleuths, is a heavy descent, but not unworthy of note are the almost frantic endeavors of various companies to discover new approaches towards the crime film and the murder mystery. It is a sad comment upon contemporary popular taste that the gangster melodrama constitutes at present such an appealing box-office attraction. The tone of some of these — such as **Newsboys' Home** and **Sergeant Madden** — is healthy, but far too many seem to indicate a sneaking sympathy with antisocial and vicious forces. Perhaps Sherwood was right when, in **Petrified Forest,** he suggested that there is a current unconscious identification of gangster and old-time pioneer. The detectives, of course, have always a final, if sometimes perfunctory, victory. Charlie Chan still carries on, but apparently many directors are afraid lest he and his friends may soon cease to captivate. Hence Torchy Blane, newsgirl detective, is freely exploited by Warner Brothers, who, to make doubly sure, invent a youthful Nancy Drew for a second series and then presumably under the impression that three times' lucky, apppropriate Jane Arden from the cartoons. Among the recruits to this company of madcaps is Sally Reardon in Columbia's **There's That Woman Again** and Garda Sloane in M.G.M.'s **Fast and Loose.**

* * *

Very few of the comedy films produced since January have presented unusual features. **Sweethearts** heaped color on color until our eyes dazzled. **Honolulu** mercifully stayed in monochrome and mercifully, too, tempered the spectacular. An interesting experiment in a kind of fantastic comedy appeared in **The Girl Downstairs,** lightly directed by Norman Taurog. This was a true Cinderella story; variants with male leads, one juvenile and one heavy, were seen in **Thanks for Everything,** which introduced Jack Haley as a store-clerk amazingly run to national prominence as "the average man, and **The Great Man Votes,** which gave John Barrymore a similar role. When the boy-meets-girl formula fails, the Cinderella is a sure stand-by.

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Sadly, it must be reported that little of real significance has come from Hollywood since the beginning of the year. No single film stands out in the mind as a distinguished production worthy of being placed alongside the greater achievements of the cinema, and few have displayed even in individual shots anything fresh or adventuresome. The most memorable films of these months were **Stagecoach, Jesse James, Gunga Din, Made for Each Other** and **Idiot's Delight,** but in all of these the directorial devices were largely based on previous efforts. We may welcome and acclaim the bold atmospheric photography of the first, the sentimentalised excitement of **Jesse James, Gunga Din's** brutal splendour, the emotional directness of **Made for Each Other** and the thoughtful appeal of **Idiot's Delight,** while at the same time we declare to ourselves that in not one of these was there manifested that quality and vision which have created thrilling cinematic experiences in the past.

1939's film masterpiece is still to seek.

(Without attempting to predict what Mr. Nicoll may say later in 1939, the editor wishes to satisfy his own conscience with the reminder that at the time of writing the comments just above, Mr. Nicoll had not yet seen **Love Affair** or **Wuthering Heights.)**

FOREIGN FILMS in the UNITED STATES — APRIL

(for Evelyn Gerstein by Nigel Dennis)

Member of the editorial board of the National Board of Review Magazine

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THREE FILMS FROM FRANCE

LA FIN DU JOUR

We have seen so much of Julien Duvivier's work in this country, and admired his skill as a director so greatly in films like **Un Carnet de Bal, Poil de Carotte, The Golem,** that we have come to take it for granted that any film bearing his name will bear his stamp of quality as well. It seems likely, therefore, that exhibitors here will be interested in bringing over his latest production, **La Fin du Jour,** which opened in Paris a few weeks ago. With star names like Louis Jouvet and Madeleine Ozeray to help it along, it is a film which would suggest everything that is most enjoyable for a French evening.

Actually, I doubt very much if any American audience will have the patience or the inclination to sit it through. Duvivier's critics have always enjoyed a jibe at what they call his sentimentality, and there is no doubt that he leans definitely in that direction in most of his productions. But as a rule his discrimination as a director and scenarist lets you forget his softer moments, bound up as they are with his great faculty for understanding human weaknesses and putting them on the screen with a well-told story to carry them along and reveal them.

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Unfortunately, **La Fin du Jour** has none of these redeeming features. Its story is intriguing enough: when we are set down in the middle of a charity home for aged actors, with Jouvet swaggering in as the passé matinee idol determined to continue his reputation as a lady-killer, we hope for plenty of fireworks and some good commentaries on the vanities and forlorn ambitions of mankind. Instead, we are given an unhappy muddle of unedited pseudo-tragedy and ineffective comedy, with the story held up time and again by incidental touches and excursions which add nothing whatsoever to our sympathy with the characters. Even Jouvet, usually so capable of raising a film to the level of his own fine heights, struts and declaims like an amateur, and when he is called upon to persuade a servant girl to commit suicide for love of him so as to impress his companions, we feel only a desire to put the girl in an institution as soon as possible. Incidentally, Jouvet **does** end in an institution — but it takes many weary reels to get him there.

LA BETE HUMAINE

Duvivier's great contemporary, Jean Renoir, director of **Grand Illusion** and **The Lower Depths,** has come along with a fine new film, **La Bete Humaine,** which I am pleased to see is having private showings already in New York. It is the story of an engineer who drives the huge expresses on a French railroad, and who is afflicted with violent headaches and blind moments which turn him from a simple, kindly human being into a "human beast." Jean Gabin plays this part (what energy that man has! — he seemed to be starring in at least five first-runs in Paris a fortnight ago) and fits it beautifully with all his natural ease and grasp of the simple personality. Opposite him is Simone Simon, an excellent choice for the part of a careless, heartless little wench whose unfaithfulness brings murder in its train — murder to which Gabin is a witness and must be silenced. Silenced he is, by her pretended love for him, but fate arranges that she shall pay with her life when her lover becomes murderous in one of his blind moments. A grisly story, and perhaps we shall see it only after the censor has chopped it down to vague nothingness.

One of the most impressive things about this film is its background. Renoir has tried to show the lives of men and women concurrently with the "lives" of the machines they control, and has built up this harmony in a fascinating way. We wander through the huge sheds, the repair shops, and the station offices; see the steaming locomotives put to bed with ashes hauled and boilers drained, and simultaneously see their drivers and firemen turn from mechanics into humans and go their separate ways to home and rest. Such intimate glimpses into the realities of men's work can never grow old on the screen: we see them again and again with the same fascination and pleasure. Renoir has extended himself once again in **La Bete Humaine,** and, as usual, has thrown before us a series of truths which we are at liberty to interpret to our own satisfaction.

THE PURITAN

The third picture on my list is again a drama of human instincts and violence, but since it is the most noteworthy of the three it deserves all the attention it can get. Based on a novel by one of Ireland's most famous living writers, Liam O'Flaherty, **The Puritan** is now the center of a censorial battle in the State of New York. It has been so rigorously condemned by the State Board that it is doubtful if it will ever be shown here. A strict ban on this film would be an incomparable loss to the many admirers of the best French films, as it is doubtful if any previous study of this kind has ever been portrayed with such depth of penetration and brilliance of characterization.

The chief personality in this story is a rabid, ascetic puritan, out to hate the the world, the flesh and the devil with such relentless fury that he will stop at nothing, not even murder; to bring transgressors to book. After murdering a woman for her loose life, he charges her lover with the crime and pursues the charge with a fanatical violence that ultimately betrays him. With faultless steadiness and purpose the camera follows him through every phase of his fanaticism, revealing at every turn the fatal weaknesses that urge him on and the blind faith that is a far greater menace to society than any love of worldly things. Side by side with him move detectives, saying little but always watching, and slowly the picture moves to its powerful climax with the puritan ironically captured in one of the disreputable dives he had always condemned so passionately.

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One of the most surprising things about this picture is the fact that both its director, Jeff Musso, and its leading actor, Jean-Louis Barrault, are virtually unknown — in this country, at any rate. Barrault has been seen on the screen here, but only in **L'Orage,** a poor film starring Boyer and Michele Morgan. It is true he was the one outstanding figure in this picture, but it is unlikely that any sort of audience was in attendance. His characterization of the puritan is a truly remarkable feat of acting; he brings to it a power and sensitiveness that sets him in the front rank of leading actors. The same can be said of the director, who handles a story of great subtlety and variety of mood with the sure hand of a great movie-maker. If any two men deserved praise and prominence for a great achievement, those two are Jeff Musso and Jean-Louis Barrault, and it is hard to believe that our own puritans may be successful in depriving them of it.

(At the time the above went to press **The Puritan** had just completed a three-day run in New Haven at a small cinema house which regularly presents the best foreign films and revivals of famous American films. The version shown was complete, uncut. The attendance was almost entirely adult and the audience response was in general intelligent and appreciative. Connecticut has no state censorship board which must apply, even to films whose circulation and appeal are necessarily limited and specialized, precisely the same standards set for the regular entertainment films aimed at general all-audience distribution.)

FROM BAD TO BETTER

— MAY —

(Monthly Survey of Film Adaptations as viewed by John Cleveland)

It is almost impossible to find anything to say about the two big pictures of the month. The critics have said everything that the publicity departments forgot, and I am left with a small pile of carrion. The publicity departments have stretched themselves: "The picture that shows how great the screen can be!" and "A terrible love rocketing down through the ages!" The critics have burst their galluses shrieking adjectives: "Magnificent! Emotional! Distinguished! Eloquent! Brave! Uncanny! Superb! Intelligent! Literate! Poignant!" Whew!

The causes of all this shouting are **Wuthering Heights** and **Juarez.** If there were any more adjectives I'd trot them out for you, for I agree with the rest of the boys — they're two swell pictures!

Having relieved myself of that profound opinion, I shall now proceed to carp. These are not perfect pictures. They may well be as near perfection as we're going to get, but until we hit the ultimate jackpot I'm going to keep the boys' heads normal. I hope the Brothers Warner and Mr. Goldwyn won't object if I kick their millions of dollars around a little — It's all in the interest of a healthy attitude.

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WUTHERING HEIGHTS

It should be as unnecessary to defend Emily Bronte's novel as it is to review the plot. It should be, but I'm not at all sure it is. The renewed interest in the book which the picture has aroused has necessitated a re-affirmation of the novel's virtues — by making these values clear, and dispelling any doubts about the story I can best defend the picture, and best abuse it.

It is not a smoothly written, nor a neatly constructed novel. Much of the dialogue had an archaic ring even when it was first published. It sprawls over two generations. It uses the dishonored device of a narrator. And yet it is one of the greatest novels ever written. Its greatness lies in gloomy heaths, in twisted characters, in a sense of destiny. It stirs, more than any other English novel, thoughts and emotions which comfortable people do not often admit they possess.

A gentleman I know, and whose opinions I often respect, walked out on the movie. The love problem, he said, was purely academic. If Cathy loved Heathcliff with a fiery, overpowering love, how could she marry Edgar? That's a fair question, one which may well trouble a reader or a movie-goer. But if you allow Emily Bronte her premise that Cathy **is** Heathcliff, that they are subject to the same awesome emotions, that they have equal intensity of spirit, it becomes plain that their marriage on earth would be a hell. Two people so dominant must fear each other — the misfortune of Cathy and Heathcliff was that that fear was coupled with a great love. Fearing Heathcliff, Cathy sought a haven in the Linton household, a household which she could rule. Ruling was a fundamental in the natures of both hero and heroine.

In defending the plausibility of the love story I have inadvertently hit on the method of the screen adaptors Hecht and MacArthur. Confronted by the long classic, they decided to concentrate on the story of Cathy and Heathcliff to the exclusion of everything else. This was undoubtedly a wise decision. Their story is the essence of the novel and makes a picture firm in direction. It is one of the oddest stories the screen has ever told, and is told with force and beauty.

I prefaced all this by saying I was going to carp. I will now carp. By omitting much of the original, the character of Heathcliff loses some of its original value. Heathcliff was not a nice fellow. In the movie you are often tempted to think he was. This probably could not have been avoided unless the running time of the already long film had been extended. But a Heathcliff supplied with motivation for each of his acts, a mistreated, if misguided Heathcliff, is only half of the story. The Bronte Heathcliff retains your sympathy only for a while. Then the extent of his vengeance, the innocents maimed by it, become disproportionate and Heathcliff becomes an odd mixture of hero and villain. Some of this is implied in the picture, but it was the unwavering destruction of Heathcliff's virtues which gave the book much of its fascination.

I must put in a word of disdain for Mr. Goldwyn's California moors. They are a great ad for coastal sunshine, but a poor replica of the gloomy regions of which Bronte wrote. I am sorry I **didn't** like the moors, for Mr. Goldwyn spent a lot of money on imported heather. The effect created is that of a pleasant, small garden plot separating Wuthering Heights from the Grange Hall. Even in the rain sequence the moors take on none of their peculiar terror. Cathy's illness following her night of wandering seems ridiculous in such a healthy, outdoor type. The

Merle Oberon "WUTHERING HEIGHTS"

bright moors were to blame for that — Mr. Goldwyn should have bought some dark clouds.

* * *

JUAREZ

While **Wuthering Heights** is a slicker production than Hollywood would have offered a few years back, it shows no outstanding growth. There were intelligent movies four and three years ago; there could have been a **Wuthering Heights,** but **Juarez** would not have been possible.

The movie industry is my favorite adolescent and when it shows new interests and new skills I am as proud as a father reading a good report card. **Juarez** indicates that the movies have attained their intellectual long pants. Three or four years ago the picture would have been called "The Empress Carlotta" and Joan Bennett would have played the title role. (She went mad in **Private Worlds,** didn't she? Well, then.) Some sinister chap like Jack La Rue would have been Juarez, and the audience would have been expected to hiss his every entrance.

Instead, an industry struggling towards maturity gives us a picture named for an austere Indian who overthrew a puppet empire. The picture is a cry for freedom, a sterling defense of liberty. It avoids pathos bravely, and its hero is a new departure. Nor have Warner Brothers given us a black and white drawing. Maximilian and Carlota are presented as they were; idealistic, frightened people, who thought they were following their destinies and would save a nation. The audience is allowed to sympathize with them, to understand them, and yet Juarez' triumph appears necessary and just.

The adaptation from history, a play by Franz Werfel and "The Phantom Crown" by Bertita Harding, was made by John Huston, Aeneas MacKenzie, and Wolfgang Reinhardt. The story is episodic of necessity, but the dominating characters manage to achieve a continuity for it, much as Massey's Lincoln unifies Sherwood's play. They have given us the story of an impoverished people, and have neatly contrasted it with the pomp and gingerbread of the ephemeral court. Every element of the original story is here, and makes a tremendous canvas on which to paint.

I am inclined to think that there is too much in the picture. There are forty-two major characters, a cast of 1188; the action moves back and forth across the ocean, and wanders through Mexico. In all this Paul Muni is lost. We catch only glimpses of him, and while some of these are effective, others seem like the unveiling of a statue. When Muni lectures John Garfield, (Porfirio Diaz) on liberty, he is as effective (in an entirely different way) as he was as Zola. But when we catch a shot of him signing a letter, or looking sternly from a window while others talk, he takes on the figure-head quality of a Lincoln in an old Civil War film.

The character of Carlota is enriched by the story of her barrenness, and made more poignant by the adoption of a royal heir. But perhaps it would have been better to place still more emphasis on Juarez, and leave this side of Carlota's story untouched; particularly since the story of the son has an inconclusive ending, and you wonder why he was introduced. Maximilian is a romantic character, but not a dramatic one. This is no fault of the picture, naturally, but since the dynamite is all with Juarez, it would have been better to spend less time on the apology for the emperor—an apology which becomes quickly understood anyway.

When Juarez has killed Maximilian, after a moving speech to the ambassadors of Europe, he should not say "Forgive me" over the corpse of the dead Emperor. It took away the punch from Juarez' warning to Europe.

* * *

Although the comparison may be unfair I want to point out that while **Juarez** is a great picture, the Russian **Alexander Nevsky** is a more exciting one. They are both spectacles with tremendous casts, and they both make a plea for liberty and a warning against invasion. But Eisenstein, the Russian director, has mapped a straighter course for his story, and he sticks to it, building suspense in a direct line. **Juarez** would have been better if its goal had been more clearly defined, its end more simply attained.

FOREIGN FILMS in the UNITED STATES

— MAY —

by Nigel Dennis

NEW HORIZONS

For four years the Russians have been putting out their "Maxim" pictures, tracing the development of a youth (Boris Chirkov) from his ignorant existence under Czarism **(The Youth of Maxim)** through his first awakenings to Soviet principles **(The Return of Maxim)** to the present tale of the full-fledged commissar appearing under the title **New Horizons,** and directed and written by Gregory Kozintsev and Leonid Trauberg.

It is unfortunate that the more Maxim matures, the more naive and stilted grows his creators' interpretation of his life and times. He and his fellow-workers still have it in them to give the impression of being a bunch of earnest, active revolutionaries with work to do and the determination that it shall be done. But **New Horizons** uses these potentialities loosely and ineffectually, making the characters shoulder the full burden and giving them little sound ground to move along. The spirit is there, but it needs a bottle around it. If Stalin is to appear as a friend of Maxim let him at least do more than smile vacantly at the audience; if Lenin is to be figured let him be more than a mere means of provoking audience reaction.

Surprisingly enough the redeeming features lie in some thoroughly comical burlesques. Maxim, who is entirely devoid of all knowledge of finance and international banking, is generously given the post of Finance Minister, and unconvincing as he may seem to us we do get a lot of fun out of the satirical presentations of his quarrels with old-school directors and staff. The precise, dainty menials mincing across the carpeted floors; the toothless, bearded old gentlemen hemming over million-ruble figures around the directors' table; the impressive display of pince-nez, cravats, furs and top-hats, all combine to help you forget how incredible our hero is himself. Fortunately the same satirical note is struck throughout — in the portrayals of the medical profession, the opposition party, the anarchists' debates. For this is a story of the days just before the Soviets seized full power, and it gives writer and director fine opportunities for speaking in terms of contrast. And even if these contrasts are fumbling in their serious aspects, we can at least enjoy their lighter moments.

ESCAPE FROM YESTERDAY

Someone told me that **Escape From Yesterday,** a story of the Spanish Foreign Legion, was a fascistic sort of picture, and that Julien Duvivier had been given Franco's highest oscar for directing it. Personally, I found the picture quite unpolitical and consider the oscar an entirely wasted one. Jean Gabin plays the part of the French murderer who flees to the Legion, and Annabella is the houri who captures him on arrival. Practically all the action is laid in deserts and military camps.

I am mentioning this film because it is an example of how a good director can revive material that is as old as **Beau Geste** itself. The hot sands of the desert, the marauding Riffs, the tough gangs of soldiers with mysterious pasts, the girl who selects our hero out of the whole regiment — these remain the stock dies of the Foreign Legion print. But under Duvivier's direction they assume a certain freshness; the emphasis is shifted from the worn-out values and placed on more subtle and yet more normal human characteristics. We never escape the feeling that we are seeing the old story over again, but we are always conscious that it has something it lacked before.

In this re-interpretation Duvivier has been helped enormously by a fine cameraman, Jules Kruger, who did the photography in **Pepe le Moko** and **The Beachcomber.** Just as Duvivier directs away from the hackneyed elements, so does Kruger move his camera, giving new life to the marching men, the desert fort, the shabby cafe. A beautifully rhythmic effect is produced by the easy tireless filming that feels a way into every significant aspect of the setting. Pierre Renoir does a good job as Gabin's commanding officer, and the sets are natural and effective.

CRIME IN THE MAGINOT LINE

A title like **Crime in the Maginot Line** is a big draw in itself, foreshadowing what is to come without giving it away. Directed by Felix Gandera, with the cooperation of the French Ministry of War, it has all the elements of a fine thriller.

And yet the result is a little disappointing. The Maginot Line is there, with a spy in its catacombs; the captain's wife is a German, with her husband himself a suspect. Plot development is slow at first, but once things get under way and two ranking officers are found murdered in a subterranean elevator, a good tension sets in and holds until the end. But it is a tension that could have been far greater and more thrilling had the background been made a more essential part of the action. When one sees a great tank looming out of the darkness of a concrete passage, or watches files of soldiers disappearing into huge elevators which slide smoothly into the earth, one wishes that these elements could have pervaded the whole tale, giving it the weight and meaning that is frittered away in talk and nondescript settings. In **Escape from Yesterday** we learn what a good director can do with an old theme; in **Crime in the Maginot Line** we see that even the most novel, gripping theme can be miscalculated. This film is exciting and worth a visit, but it does not compare, for instance, with March of Time's fascinating documentary on the mechanism and personnel of the Maginot fortress.

THREE WALTZES

With **Three Waltzes** we leave revolution and battlefields behind us and enter the polished lives of sophisticated gentlemen and temperamental actresses. Based on the operetta of the same name, **Three Waltzes** is a cream-puff movie, fairly pleasing and pretty to look at and punctuated with some good singing by Yvonne Printemps. It is a three-generation tale, with the descendants of the lovers in each generation taking up the old quarrels and love affairs where their parents left off. Starting in the reign of Napoleon III, jumping to 1900 and ending in the world of to-day, the story gathers brightness and movement the further it goes, providing humor and good treatment in its final phase. Directed by Ludwig Berger and well cast it should appeal to devotees of a light, fanciful show with plenty of frou-frou and chit-chat.

LE MIOCHE

Le Mioche, (which is French for "The Brat") has been around before under the title **Forty Little Mothers.** Perhaps to arouse curiosity and avoid any connection with Louisa Alcott, this title has now been changed to **Forty Girls and a Baby.** Director is Leonide Moguy. Since this picture is no longer new it requires no detailed criticism beyond remarking that it is a warm and amusing comedy of an eccentric schoolmaster who smuggles a fatherless babe into a highly respectable girl's finishing school. Lucien Baroux is a good schoolmaster, and as for "Little Phillipe" why! the theatre is rent with cries of maternal joy at his merest gurgle.

* * *

I hope that next month will turn up a more interesting batch of foreign movies. By then the documentary films of the nations will be under way at the World's Fair, and from what I have seen and heard they will include the cream of the old and the new in this field of movie production—especially those from France and England. It is to be hoped that exhibitors will get around to seeing them with a view to release outside the confines of the Fair.

"JUAREZ"

Bette Davis
as the
Empress Carlota of Mexico

Paul Muni
as
President Benito Juarez

LOVE AFFAIR:

Produced by Leo McCarvey for
RKO-Radio

Director: Leo McCarey
Screenplay: Delmar Daves,
Donald Ogden Stewart
Story: Mildred Oram, Leo McCarey
Photography: Rudolph Mate
Editors: Edward Dmytryk,
George Hively
Music Score: Roy Webb
Art Director: Van Nest Polglase

Terry	Irene Dunne
Michel	Charles Boyer
Mme. Marnay	Maria Ouspenskaya
Kenneth	Lee Bowman
Lois	Astrid Allwyn
Cobert	Maurice Moscovich

Beautifully produced, sophisticated romantic drama, directed and played with charming skill and direct sincerity; the story of a French artist and an American singer, both engaged to money, who meet, fall in love and determine to prove themselves worthy of real romance. (Adults)

(Running time, 88 minutes)

There is nothing in this story which has not been done again and again in the past—and will not be done again and again in the future. But it has not been done in the past and probably will not often be done in the future with the same deftness and charm and dramatic sincerity. Familiar is the perennial love affair of book and stage and screen in which a man, or a woman, gallantly sets forth to prove himself, or herself, fit for true love. **Love Affair** effects a merger—both of them highly resolve to rid themselves of the mistakes of the past and prove their romantic worthiness. And since the man happens to be Charles Boyer, the woman Irene Dunne, the producer-director Leo McCarey, this **Love Affair** is genuinely entertaining, moving swiftly and easily through sophisticated scenes and surface comedy, looking at times a true and abiding tenderness and suggesting always the emotional drama behind the production polish.

They think themselves immune to honest romance, these two quite gay and carefree sophisticates, Michel the aristocratic French artist who is an elegant loafer and a dilettante painter, and Terry the lovely American lady who occasionally sings in night clubs and considers marriage the easiest way to make money. He is on his way to New York to marry heiress Lois and she is returning home to marry her employer Kenneth. They meet on shipboard, spend a brief time on Madeira to visit his grandmother, Mme. Marnay, and go on to New York and the knowledge they are deeply in love. Realizing that they both are engaged and that neither one of them is precisely a good matrimonial bet, they give themselves six months to undo the past and prepare for the future, planning to meet on the Empire State observation tower. She settles to work at her singing, while he labors at portrait painting with encouragement from art dealer Cobert. At the appointed time he goes to the tower—but she is struck by a car on the way there and hurried to a hospital. Convinced that she has thought better of the bargain, he departs for Madeira and there finds further sorrow. His grandmother has died and he has nothing left but his painting. Crippled by the accident, she does not want to inflict herself upon him and makes no attempt to find him, seeking some solace in work with a group of orphans. It is his portrait, "Lady with a Shawl", that at last brings them together, tried by experience and sure of their love for one another.

'Irene Dunne "LOVE AFFAIR"

Charles Boyer and Irene Dunne, whose blending of comedy and drama, the latter gradually predominating as the picture proceeds, is superbly done, receive uniformly excellent support from the rest of the cast. Maria Ouspenskaya, in particular, makes Mme. Marnay a vital and arresting individual. There are two songs obviously doomed to popularity, "Wishing" and "Sing, My Heart". And the physical production is handsome throughout, a fine example of technical teamwork.

MR. MOTO ON DANGER ISLAND:

Produced and distributed by
20th Century-Fox

Director: Herbert I. Leeds
Screenplay: Peter Milne
Story Ideas: John Reinhardt, George Bricker (Based on the character created by J. P. Marquand)
Photography: Lucien Andriot
Art Directors: Richard Day,
Chester Gore
Music Director: Samuel Kaylin
Editor: Harry Reynolds

Mr. Moto	Peter Lorre
Sutter	Jean Hersholt
Joan Castle	Amanda Duff
Twister McGuik	Warren Hymer
Commissioner Gordon	Richard Lane
Commissioner Madero	Leon Ames
La Costa	Douglas Dumbrille
Col. Thomas Castle	Charles D. Brown
Governor John Bentley	Paul Harvey
Lieut. George Bentley	Robert Lowery
Captain Dahlen	Eddie Marr
Grant	Harry Woods

Strenouous mystery-melodrama in which the oriental detective, backed by a better-than-usual production is called on by a diamond syndicate to uncover a gang of gem smugglers in Porto Rico. (Adults & Young People)

(Running time, 64 minutes)

Mr. Moto, having recovered from his **Vacation**, is again his superhuman self, to whom danger is nothing more than a daily diversion, and is again proving that he can succeed where others have failed. The American diamond market is in bad

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shape. Smugglers, operating from Porto Rico, are flooding it with gems from So. America. The Diamond Dealers association, even with the cooperation of the U. S. government, has been unable to smash the racket. An investigator sent to the island has been murdered. Everything points to just one thing: Mr. Moto is the man for the job. Off he goes to be kidnapped at the pier and discover that Porto Rico is a **Danger Island** indeed. Dodging death with his customary ease—miracles are simple stuff for him — he finds himself up against native superstition and a gang whose members themselves are not quite sure who is and who is not a crook. Considerable melodramatic excitement in swampy jungles and an ingenious trap for which he uses a corpse as bait are required before he unmasks the ringleader.

With slicked hair, inscrutable face and steel-rimmed spectacles, Peter Lorre performs Mr. Moto's mental and physical gymnastics more efficiently, if possible, than ever before. He has this time a self-appointed assistant providing good comedy relief in the person of Warren Hymer. A mild romance is added by Amanda Duff and Robert Lowery. The identity of the mastermind crook is carefully concealed until the finish and the emphasis is on action excitement. It's a safe bet for the Mr. Moto fans.

TROUBLE IN SUNDOWN:

Produced by Bert Gilroy for RKO-Radio

Director: David Howard
Screenplay: Oliver Drake, Dorrell and Stuart McGowan
Story: Charles F. Royal
Photography: Harry Wild
Art Director: Van Nest Polglase
Songs: Ray Whitley
Editor: Fredric Knudsten

Clint	George O'Brien
June	Rosalind Keith
Andy	Ray Whitley
Tombstone	Chill Wills
Dusty	Ward Bond
Daggett	Cyrus W. Kendall
Cameron	Howard Hickman
Tex	Monte Montague
Simmons	John Dilson
Foo Yeung	Otto Yamaoka

Good action western in which George O'Brien as cowboy Clint clears the father of the girl he loves from suspicion of robbing his own bank by rounding up the real robbers. (Adults & Young People)

(Running time, 60 minutes)

This is a good example of the perennial western, a straightforward action tale, crisply written, resolutely played and competently put together in the traditional hard-riding, fast-shooting style. Town banker Cameron is suspected of robbing his own bank and it's up to hero Clint, who has stumbled upon significant clues, to prove Cameron's innocence — after all, Clint hopes to make the banker his father-in-law. Clint himself thinks at first that Cameron may have done the deed, but soon is on the trail of the real culprits. His courageous sleuthing runs through plenty of excitement and suspense and at last rises to a thrilling climax which clears Cameron and brings the villains to justice.

George O'Brien, seasoned action star with long western experience, is a virile, convincing Clint. Rosalind Keith, who here plays her first western part, is little more than merely adequate as a romantic excuse. The villains are expertly handled according to standard pattern by Cyrus Kendall, Ward Bond and Monte Montague. A midnight picnic and a ranch-hands scene insert several prairie ballads. The outdoor photography is excellent and the action is paced for thrills. It's solid, made-to-market western adventure.

(Statistical note: This is George O'Brien's 61st film in fifteen years on the screen, his 28th western and 20th under the direction of David Howard. Rosalind Keith is his 45th leading lady.)

GRAND ILLUSION:

(This was a 1938 production and release, but did not begin to circulate extensively throughout the United States until 1939 was well started. The following survey is published in response to repeated requests.)

Produced by Realization D'Art Cinematographique, distributed by World Pictures

Producer: M. Rollmer
Director: Jean Renoir
Screenplay: Jean Renoir, Charles Spaak
Story: Jean Renoir
Photography: Claude Renoir, Christian Matras
Music: Joseph Kosma
Editor: Marguerite

Marechal	Jean Gabin
De Boeldieu	Pierre Fresnay
Von Rauffenstein	Eric von Stroheim
Rosenthal	Dalio
Peasant Woman	Dita Parlo
An Actor	Carette
A Surveyor	Gaston Modot
A Soldier	Georges Peciet
A Teacher	Edouard Daste

A moving and magnificent motion picture, played with realistic honesty and directed with imaginative skill; the simple, objective story of a group of war prisoners in a German camp and of their efforts at mental and physical escape. (Produced in French, titled in English) (Adults & Young People)

(Running time, 94 minutes

War is the **Grand Illusion** and never has that fact been more indelibly written across the screen. But this is no picture preachment. Its theme is implicit in its material, never forced, never emphasized, brought into focus only by the cumulative effect of the film as a whole, And **Grand Illusion** has an admirable impartiality—or rather, universality of approach. It is a French film which discusses one phase of France's greatest struggle with Germany and which was originally released last year when the European tension was tightening towards Munich. But it is devoid of any personalized or nationalized animosity. It is concerned with the effects of war, any war, upon human beings, any human beings, and the circumstances that the prison camp is German and the more important prisoners French are relatively without meaning. The German commandant is as understandable an individual and as much a victim of the **Grand Illusion** as is his counterpart, the imprisoned French officer.

Two French soldiers, Captain de Boeldieu, a former aristocrat, and Marechal, an aviation mechanic, while reconnoitering behind the German lines are forced down and captured, though they are treated with military courtesy by the German Captain Von Rauffenstein. Sent to a concentration camp with fellow prisoners of all Allied nationalities, they are assigned to a room with other French soldiers. Months later, just as long patience and hard work have completed plans for an escape, they are moved, together with a Jew named Rosenthal, to a strong prison fortress. There as commandant is von Rauffenstein, wounded and out of active service. He and de Boeldieu recognize in each other mutual respect which develops into friendship. But at last von Rauffenstein, firm in his duty, is forced to kill his friend as de Boeldieu sacrifices his own life that Marechal and Rosenthal may escape. These two, worn by their hardships, quarrel and separate, to be reunited and helped by a German peasant girl and finally to reach the Swiss frontier.

It is not the story which is significant, but the imaginative insight into the lives and the thoughts of these men. Escape is the obsession of the prisoners, they think from their prison, but really from war itself. Such sequences as that in which they attempt to forget their plight by giving a show only to be reminded more strongly of all that is denied them have a savage dramatic power that is emphasized by the very restraint of the performances.

With the exception of Eric von Stroheim, the players are unknown in this country. Which is really an advantage for American audiences—preconceived personalities do not interfere with the performances, which are as near perfect realizations of the roles as anyone could ask in an imperfect world. But over all is the inspired artistry of director Jean Renoir, who has created an engrossing and indelible war film without a single screaming shell or burst of gallant oratory.

(Language students should be interested in the dialogue, which is spoken in the native tongues of the various characters. The English titles, however, are thoroughly adequate.)

THREE SMART GIRLS GROW UP:

Produced by Joe Pasternak for Universal

Director: Henry Koster
Screenplay: Bruce Manning, Felix Jackson
Photography: Joe Valentine
Art Director: Jack Otterson
Music Director: Charles Previn
Editor: Ted Kent

Penny Craig	Deanna Durbin
Judson Craig	Charles Winninger
Joan Craig	Nan Grey
Kay Craig	Helen Parrish
Harry Loren	Robert Cummings
Richard Watkins	William Lundigan
Binns	Ernest Cossart
Mrs. Craig	Nella Walker

Charming, warm-hearted and thoroughly delightful romantic comedy, as good as the best Deanna Durbin film to date, in which she tries to rearrange her sisters'

love affairs that each may marry the right man with amusing and ultimately successful results. (Adults & Young People)

Those multitudinous patrons who enjoyed Deanna Durbin's previous pictures, need have no fear that she herself and producer Joe Pasternak, who was in command of them all, have made any attempt to justify the advertising insistence that she is appearing in her "first glamorous role." Deanna is still the very antithesis of a glamor girl, fresh and captivating and delightfully adolescent. She is growing up and her acting is becoming more sure, more artful. **Three Smart Girls Grow Up** shrewdly makes less use of her as an astonishing vocal star and more as a genuine human being. But it does not push her into personal romantics or attempt an aura of glamor. She retains all of her engaging and innocent charm. She is still nice in the nicest sense of the word.

These **Three Smart Girls** are Joan and Kay Craig and young sister Penny who has just achieved the dignity of a coming-out party. Sister Joan uses the occasion to become engaged to Richard Watkins and thereby poses a problem for Penny. Her parents consider the engagement most satisfactory, a social triumph — but Penny discovers that sister Kay is also in love with Richard. She goes to her father, but he is too busy juggling market quotations to pay attention to her prattle. Butler Binns overhears and offers a suggestion: sister Kay, he says, will forget about Richard as soon as she meets another young man, preferably one tall, dark and handsome. So Penny brings home to dinner precisely such a young man, Harry Loren, a poor music student she meets at the conservatory. Alas, Harry is more interested in Joan and she in turn displays interest in him — and Penny is so furious at this split in her plans that her family is convinced she herself is in love with Harry. It's a desperate situation that demands desperate measures and Penny is blocked in her reshuffling efforts until at she breaks through her father's business shell and makes him see that his family is at least as important as his investments. His absent-mindedness proves an asset — and Penny can sing happily as her sisters marry the right man.

It is Deanna, aided by brilliant direction and a completely persuasive production, who sets the mood of the film and maintains it throughout. Nan Grey, who was one of the original three, and Helen Parrish are beautifully appropriate as her sisters, playing with a nice balance of adult emotion and skittish girlishness. Richar Watkins is a collar-ad figure as the disputed Richard, and Robert Cummings is a surprisingly adept romantic comedian as music student Harry. Charles Winninger caricatures the father with amiable skill. Deanna's songs, neatly worked into the story, range from "'The Last Rose of Summer" and "Invitation to the Dance" to a new one titled "Because." They furnish enchanting interludes and do not interrupt the flow of the film.

Deanna Durbin "THREE SMART GIRLS GROW UP"

EVERYBODY'S BABY:

Produced and distributed by 20th Century-Fox.
Director: Malcolm St. Clair
Screenplay: Karen DeWolf, Robert Chapin, Frances Hyland, Albert Ray
Story: Hilda Stone, Betty Reinhardt (Based on characters created by Katharine Kavanaugh)
Photography: Edward Snyder
Art Directors: Bernard Herzbrun, Boris Leven
Music Director: Samuel Kaylin
Editor: Norman Colbert

John Jones	Jed Prouty
Bonnie Thompson	Shirley Deane
Mrs. John Jones	Spring Byington
Herbert Thompson	Russell Gleason
Jack Jones	Ken Howell
Roger Jones	George Ernest
Lucy Jones	June Carlson
Granny Jones	Florence Roberts
Bobby Jones	Billy Mahan
Dr. Pillcoff	Reginald Denny
Dick Lane	Robert Allen
Nurse Crodell	Claire DuBrey
Tommy McGuire	Marvin Stephens
Hattie	Hattie McDaniel
Chief Kelly	Arthur Loft
Dr. Jenkins	Howard Hickman

The Jones family, pepped up by a new member, providing as much fun as they ever have in a genial domestic comedy about the collision between family ideas and a quack doctor's notion of baby treatment. (Adults & Young People)

All of them, from Granny down the list to Bobby and Lucy, are in a dither over the expected addition to the family. It won't be a Jones in name — Bonnie became Mrs. Thompson a film or two ago — but they know it will be a Jones in genius. There they are, Granny, father and mother Jones and expectant father Herbert, waiting in the Maryville hospital, when a nurse announces it's a girl. Father Jones, who has barely lasted this long, collapses in a faint and husband Herbert goes in to see the baby. Then comes the start of the storm: a Dr. Pillcoff is in charge and refuses to let him see his daughter. When the Joneses, marching en masse, come later to inspect the addition, they are kept at a distance by a snippy nurse — a Dr. Pillcoff importation — who makes them wear masks and gowns and take only furtive peeks at the baby. Herbert picks up his daughter through a window and brings on a kidnapping scare and stern orders not to touch his child again. After weeks of such treatment, Herbert attempts a revolt. He or the nurse must go, says he. The nurse stays. Herbert, however, is not alone in misery. Other husbands have the same complaint. Inspired by Granny, they concoct a scheme to expose Pillcoff as a fraud and the exposure provides an hilarious climax to the hectic tale.

All the familiar faces are still in the cast, each simply carrying forward the performance established in previous pictures. Since Dr. Pillcoff is Reginald Denny, he is an able addition to the comedy. Likable and sprightly and, though played primarily for laughs, heartily human in tone, **Everybody's Baby** suggests that a new member has given the Jones family new life.

MIDNIGHT:

Produced by Arthur Hornblow, Jr. for Paramount

Director: Mitchell Leisen
Screenplay: Charles Brockett, Billy Wilder
Story: Edwin L. Mayer, Frank Schulz
Photography: Charles Lang
Editor: Doane Harrison
Art Directors: Hans Dreier, Robert Usher

Eve Peabody	Claudette Colbert
Tibor Szerny	Don Ameche
Jacques Picot	Francis Lederer
George Flammarion	John Barrymore
Helene Flammarion	Mary Astor
Simone	Elaine Barrie
Stephanie	Hedda Hopper
Marcel	Rex O'Malley
The Judge	Monty Woolley
Lebon	Armand Kalez

Gay, flippant, sophisticated comedy romance, smartly played by a high-powered cast, about the Parisian adventures of an American girl who takes the job of charming a prince away from a millionaire's wife. (Adults)

(Running time, 92 minutes)

Replete with snappy dialogue, high comedy antics and slick slapstick scenes, **Midnight** gallops gaily along with rarely a let-down in its light and lively amusement. Eve Peabody, one time American showgirl addicted to mild golddigging activities, has just lost her latest bankroll at Monte Carlo and is stranded in Paris with little more than a gorgeous evening gown, a debonair personality and a resourceful nature. Taxi driver Tibor Czerny is ready to be helpful but she, afraid she may fall in love with him, skips away. While he organizes the city's drivers to help locate her, she plunges into a new adventure. Posing as a countess, she invades a musicale and inspires an offer from wealthy Georges Flammarion. He is to supply all the money she needs for expensive clothes and such incidentals as a swank suite and shiny limousines, and in return she is to lure away from his wife a handsome love-pirate named Jacques Picot. When they all move to Flammarion's chateau for the weekend, she makes fast progress with Jacques, but also is constantly just one jump of exposure. Then taximan Tibor appears to be introduced as her husband. Like every Cinderella, she meets her **Midnight**, the time for unmasking. She is faced with the choice between love or money and her decision is reached in an hilarious court scene in which she is to be divorced from the man she has never married.

As film stories run, this one is slim and extremely lightweight, simply the excuse for an embroidery of whacky incidents and for acting honors from a grand cast. Claudette Colbert leads the way with zest and natural charm as the American opportunist who depends on her wits to keep her out of trouble and at last is willing to trip herself into matrimony without money. Don Ameche offers vigorous amusement as the taxi driver, Francis Lederer is the perfect choice for philandering Jacques, John Barrymore waves wild eyebrows to play the ingenious husband with colorful relish, while Mary Astor is his fascinating and susceptible wife. In brief bits Elaine Barrie stands out as a hat-shop owner who shocks her customers into buying and Eddy Conrad provides an hilarious piano sequence. The costumes are gorgeous, the settings lavish, the entire production polished for brilliance. As sophisticated cleverness, the film has amusement sparkle.

WITHIN THE LAW:

Produced and distributed by MGM

Director: Gustav Machaty
Screenplay: Charles Lederer, Edith Fitzgerald
Play: Bayard Veiller
Music Score: Dr. William Axt
Art Director: Cedric Gibbons
Photography: Charles Lawton
Editor: George Boemler

Mary Turner	Ruth Hussey
Richard Gilder	Tom Neal
Joe Garson	Paul Kelly
Cassidy	William Gargan
“English Eddie”	Paul Cavanagh
Agnes	Rita Johnson
Mr. Gilder	Samuel S. Hinds
June	Lynne Carver
George Demarest	Sidney Blackmer
Helen Morris	Jo Ann Sayers
Saleswoman	Ann Morriss
“Red”	James Burke
Inspector Burke	Donald Douglas
McGuire	Cliff Clark
Art Dealer	Claude King

A new version of the old melodrama about the girl, innocently convicted of theft, who seeks revenge by marrying the son of the man responsible. (Adults)

(Running time, 65 minutes)

Mary Turner stirred controversy when she was first played by Jane Cowl back in 1912 and was still considered strong stuff when introduced to the screen in 1917. Norma Talmadge tried her in 1923 and Joan Crawford dressed her up with a serious portrayal in 1931's **Paid.** She has changed but little for this version and shows the effects of familiarity. The latest fan recruits may find her story fairly novel and interesting. Oldtimers with good memories will rate it repetition with many scenes and much of the dialogue giving the impression of almost exact duplication. What freshness the film has seems to be primarily the work of director Gustav Machaty and of leading lady Ruth Hussey. He won his ticket to Hollywood with the artistic finesse and tender sincerity of such European pictures as **Ecstasy, Nocturne** and **Ballerina** — and was assigned as a starter to this creaky, formularized melodrama. She started on the stage in New York, then contributed such good supporting performances in her first films, **Rich Man, Poor Girl; Spring Madness** and **Big City,** that she achieved a featured spot — and was given the time-worn role of Mary Turner. Both of them were battling material odds and the result creates more sympathy for them personally than for the picture as a picture.

Mary Turner, runs the tale, is unjustly convicted and given a three-year term on charges of robbing her employer, Mr. Gilder. Intent on revenge, she studies law so determinedly that, on her release, she becomes the brains of a criminal gang which takes advantage of legal loopholes, keeping always just **Within the Law.** Not content with financial attacks on Gilder, she lures his son into marriage — only to discover, of course, that she is falling in love with the lad. Driven by jealousy, Joe Garson, head of the gang, steps outside the law and involves them all. But this Joe has his moments of nobility and to absolve Mary confesses his own guilt. Father Gilder, repenting his past sternness, begs Mary's forgiveness and she and her Richard can start life anew.

Tom Neal, fresh from the Theatre Guild, makes his screen bow as Richard Gilder and Paul Kelly, dependable veteran, plays gangster Garson with convincing vigor, matched throughout by William Gargan's detective-sergeant Cassidy. Slick modern sets and an added aviation sequence give a semblance of an up-to-date air. But the script shows its age.

PIRATES OF THE SKIES:

Produced and distributed by Universal

Director: Joe McDonough
Screenplay: Ben G. Kohn
Photography: Jerry Ash

Nick Conlan	Kent Taylor
Barbara	Rochelle Hudson
Dr. Pettingill	Lucien Littlefield
Hal Weston	Ray Walker
Major Smith	Stanley Andrews
Kitty	Marion Martin
Bill Lambert	Regis Toomey
Capt. Higgins	Guy Usher
Jerry Petri	Frank Puglia
Jake	Henry Brandon
Waitress	Dorothy Arnold
Commissioner	Samuel S. Hinds
Artie	Horace McMahon

Fast action thriller in which a daredevil pilot joins the State Air Force and breaks up a gang of sky pirates. (Adults and Young People)

When carefree, reckless flier Nick Conlan signs with his state's air police, his pal Hal Weston thinks he's a bit balmy. This Nick has never been one to enjoy discipline — even the Major knows as much. For he warns Nick that disobedience of orders will bring instant dismissal. But Nick has two good reasons for recruiting. One is the beautiful Barbara, whose waitress job is just a waiting until she can be an airline hostess. The other is the fact that a mysterious band of sky pirates has been staging raids about the state and a hero of his type is needed to track them down. The very first time he goes chasing after clues, he does so in defiance of orders and is fired. But he carries on alone. He has trailed the villains to an innocent-looking health farm run by a mild little man who seems more interested in pigeons than crime. But Nick is not fooled by appearances. He uncovers the crooks' technique and then, at the controls of a racing plane, forces the pirates down, winning reinstatement and the forgiveness of Barbara.

It's a tightly knit little thriller, zooming along for excitement when in the air and tagging close behind with action and only incidental romance and comedy when on the ground. Kent Taylor is the stereotyped dashing hero, handsome in uniform and out, and Rochelle Hudson strikes pretty poses as the girl he has to win twice. Lucien Littlefield, as the pigeon fancier, is one of those mild-mannered villains who mask sinister ruthlessness beneath a Milquetoast exterior. The matinee action fans will like it.

THE ICE FOLLIES OF 1939:

Produced by Harry Rapf for MGM
Director: Reinhold Schunzel
Screenplay: Leonard Praskins, Florence Ryerson, Edgar Allan Woolf
Story: Leonard Praskins
Music & Lyrics: Bernice Petkere & Marty Symes; Nacio Herb Brown & Arthur Freed
Music Score: Roger Edens
Music Director: Georgie Stoll
Art Director: Cedric Gibbons
Skating Choreography. France Claudet, Val Raset
Photography: Joseph Ruttenberg
Editor. W. Donn Hayes

Mary McKay	Joan Crawford
Larry Hall	James Stewart
Eddie Burgess	Lew Ayres
Douglas Tolliver, Jr.	Lewis Stone
Kitty Sherman	Bess Ehrhardt
Mort Hodges	Lionel Stander
Barney	Charles D. Brown
Melvin Rodney	Truman Bradley

and
"The International Ice Follies"
with
Bess Ehrhardt Roy Shipstad
Eddie Shipstad and Oscar Johnson

Lavish and spectacular film extravaganza, combining two extended sequences of the International Ice Follies, gorgeously staged and brilliantly photographed, with a routine romance about a young couple and conflicting careers. (Adults & Young People)

(Running time, 81 minutes)

Elaborately made and mounted, its big show sequences staged with color and speed and the brightest polish of an MGM triple A production, **The Ice Follies of 1939** will probably send the glamorous entertainment addicts home full of film satisfaction and the conviction that Joan Crawford is once again firm on her pedestal — and will probably send those who insist that the movies should "say something" home with hysterics. It's a lush and heady dose of resplendent spectacle and glamor-girl romance. The story is a formularized modern fairy-tale with Cinderella jumps to over-night successes and its major purpose is to introduce the two big sequences of the Ice Follies themselves. The first of these is an expert mixture of ensembles and specialties with Bess Ehrhardt, Roy and Eddie Shipstad, Oscar Johnson, Harris Legg and La Verne Busher leading the fascinating whirl. The second, photographed in Technicolor, is the grand finale, a gorgeous fantasy on the Cinderella motif translating nursery rhymes into skating wizardry and piling dazzling spectacle upon spectacle. The camerawork for both sequences is exceptionally skilful, carefully eliminating ice-glare and making colorful use of reflections.

Mary McKay and Larry Hall, short on money but long on love, suddenly decide to be married. Larry and his skating pal Eddie Burgess has no luck finding engagements, but Mary invades a movie studio, tricks a producer into a job and hops immediately to stardom. Too proud to be supported by his wife, Larry departs for New York — and jumps to success by staging the Ice Follies. Then Mary comes east on a publicity tour, discovers that fame interferes with home life and announces over the air her determination to abandon her career. But producer Douglas Tolliver is not one to let such a glamorous creature escape his business — he solves the problem by hiring husband Larry to produce a bigger and better Ice Follies with wife Mary as the star.

Joan Crawford, back again in a role patterned to her measure after such none-too-successful experiments as **The Shining Hour,** is a vivid movie-star Mary and manages to extract considerable sincerity from the part. She wisely refuses to compete with the professional experts on the ice — defies advance publicity by staying off skates — and even keeps her singing to one brief bit in the finale. James Stewart, who is incapable of being anything else except James Stewart, is therefore a believably human husband Larry. Lew Ayres follows him smartly as skater Eddie and Lewis Stone seems to derive personal enjoyment from his portrait of a producer. Director Reinhold Schunzel has given the formula fable some variety with deft incidental and comedy touches and has kept the action between the spectacles clipped for definite pace. But without the ice extravaganzas, **The Ice Follies of 1939** would be minus a title and its major attractions.

NORTH OF SHANGHAI:

Produced and distributed by Columbia
Director: D. Ross Lederman
Screenplay: Maurice Rapf, Harold Buchman
Photography: Franz Planer
Music Director: M. W. Stoloff

Jed Howard	James Craig
Helen Warner	Betty Furness
Jimmy Riley	Keye Luke
Bob Laird	Morgan Conway
Chandler	Joseph Downing
Howley	Russell Hicks
Sue	Dorothy Gulliver
Ming	Honorable Wu

Adventure thriller in which a newsreel cameraman and a girl reporter mix in the Chinese war and help break up a spy plot. (Adults & Young People)

(Running time, 59 minutes)

Reporter Helen Warner certainly has an instinct for news. Pursued by threats of revenge for uncovering a big scandal, she departs on a vacation — and heads

"The ICE FOLLIES of 1939"

right into the start of hostilities at Shanghai. Newsreel cameraman Jed Howard, who meets her en route, tries to pursuade her to return home before he departs for the front, but instead she grabs an assignment to cover the fighting herself. Then Jed, bringing his Chinese assistant Jimmy back to Shanghai to keep him out of the battle, bumps into Helen again and learns she is on the trail of a sensational story. She is sure that spies behind the lines are crippling the Chinese forces — they have already dynamited a supply train and are now preparing to signal enemy bombers the way to the Shanghai arsenal. The three of them, Jed, Jimmy and Helen, determine to track down the villains. Jimmy is killed and the other two, daring constant danger, discover the bombing plot and with the aid of a Chinese secret society round up the spies and foil the bombers. Having come safely through a mere war episode, they are ready to start for home and the adventures of marriage.

James Craig as Jed Howard seems somewhat jittery in this, his first lead role, but Betty Furness plays with the straightforward competence of long experience in program melodramas. Keye Luke discards his comedy antics as Charlie Chan's son and contributes a serious performance as assistant cameraman Jimmy. The story itself is more concerned with adventure thrills than with plausibility and, after a slow start, drives along into action. The major asset is the clever insertion of good newsreel scenes of actual fighting in China, including hand-to-hand conflicts and exciting air raid shots.

MY WIFE'S RELATIVES:

Produced and distributed by Republic

Director: Gus Meins
Screenplay: Jack Townley
Story: Dorrell and Stuart McGowan
Photography: Jack Marta
Art Director: John Victor Mackay
Music Director: Cy Feuer
Editor: Ernest Nims

Joe Higgins	James Gleason
Lil Higgins	Lucille Gleason
Sid Higgins	Russell Gleason
Grandpa Higgins	Harry Davenport
Jean Higgins	Mary Hart
Mr. Ellis	Purnell Pratt
Widow Jones	Maude Eburne
Mrs. Ellis	Marjorie Gateson
Tommy Higgins	Tommy Ryan
Bill Ellis	Henry Arthur
Lizzie	Sally Payne
Jarvis	Edward Keane

Second in the Higgins Family series, an amusing domestic comedy in which father Joe has to start a new business, help his daughter marry her boyfriend and save his father-in-law from a designing widow. (Adults & Young People)

(Running time, 65 minutes)

Like most of his fellows in real life, Mr. Higgins finds that taking care of a family is an endless procession of problems. Just as he is preparing to celebrate his wedding anniversary, for which he has bought a diamond ring on installments, he loses his job. He starts his own candy business in competition with his former boss, Mr. Ellis — which is no help at all to the romance of daughter Jean with young Bill Ellis, and meanwhile Grandpa is being pursued by the widow Jones. Then, to top off his troubles, the ring is lost and the installment collector wants his money. But son Sid advertises a reward for the diamond and sales boom as patrons, thinking the ring is hidden in one of the candy bars, start buying in wholesale lots. The business is saved and the ring is found — and Grandpa, to get funds for Joe, has entangled himself with the wealthy widow. It takes the combined efforts of all the Higginses to straighten out the reverse romances, get Jean married and save Grandpa.

The Gleason family, James, Lucille and Russell, two veteran troupers and an upcoming son, top the Higgins family with the same human and humorous characterizations that started the series. Mary Hart and Henry Arthur are satisfactory samples of young love faced with a family feud. But it is Harry Davenport as Grandpa who appropriates the show whenever the script puts him on the screen. He might have stepped out of a family album. Paced for fun and played the same with brief attempts at mild pathos, **My Wife's Relatives** is dependable program fare.

THE FLYING IRISHMAN:

Produced by Pandro S. Berman for RKO-Radio

Director: Leigh Jason
Screenplay: Ernest Pagano, Dalton Trumbo
Music Score: Roy Webb
Photography: J. Roy Hunt
Art Director: Van Nest Polglase
Montage: Douglas Travers
Editor: Arthur E. Roberts

Douglas "Wrong Way" Corrigan	Himself
Butch	Paul Kelly
Joe Allen	Robert Armstrong
Harry Corrigan	Eddie Quillan
Roy Thompson	Donald MacBride
Sally	Joyce Compton
Maybelle	Dorothy Appleby
Evelyn	Peggy Ryan
Mrs. Thompson	Cora Witherspoon
Messenger	Derry Noisom
Workman	George Magrill
Doctor	Roy Gordon
Clyde (9 yrs.)	Gene Reynolds
Mr. Corrigan	J. M. Kerrigan
Harry (8 yrs.)	Scotty Beckett
Smedley	Spencer Charters
Flower Woman	Tiny Jones
Salesman	Grady Sutton
Credit Manager	Charles Lane
Plane Owner	Jack Rice
Mechanics	Phillip Morris, Lee Phelps
Bill	Ed Gargan

Screen biography of Douglas Corrigan, done in the March of Time manner with an Horatio Alger flavor and considerable sentimental sympathy. (Adults & Young People)

(Running time, 70 minutes)

The most attractive aspect of **The Flying Irishman** is the simple, unpretentious, almost naive style in which it tells its factual tale of Douglas "Wrong Way" Corrigan and his famous flight. He himself is no actor, is excessively self-conscious and delivers his lines like a high-school orator with jumpy nerves. Indeed, most of the way he seems a curiously colorless personality, remarkable merely for dogged persistence towards his aviation goal, and it is only when the film gets him into his ancient plane and out over the Atlantic that he becomes a real and vital figure. There at his controls, he suddenly acquires a natural dignity and the picture assumes some significance as a study of a modern American hero who had his brief moment in the spotlight of public acclaim.

It would have been impossible to fit him into a theatrical story on the usual aviation thriller pattern. Producer Pandro S. Berman has added no fictional melodramatics to the factual outline of Corrigan's career and has refused to admit even an incidental romance. The treatment is in the newsreel manner with sketchy scenes and an off-screen voice frequently carrying the narrative forward. The picture opens with a view of the welcoming committee waiting for Corrigan at the San Antonio field and cuts back as a radio announcer outlines the flyer's history. When he was nine years old his parents separated and his mother began the struggle of trying to raise two boys and a girl. Young Douglas helped support the family, then took full charge after his mother's death, working hard to put his brother through college and studying aviation despite tremendous difficulties. It's a tale of one tough break after another and of his dogged determination to some day be a transport pilot and the film contemplates his battle with maudlin sympathy. At last he gets an antiquated plane and beats his way about the country. Then comes the non-stop hop from San Diego to New York and the famous feat to Ireland.

After a slow start, the picture gains speed and zips along at a good pace when the actual flying begins. Robert Armstrong as a friendly aviation inspector, Paul Kelly as a shell-shocked ace who defies a flying ban in a dramatic power dive, Eddie Quillan as the young brother and Donald MacBride as an aviation company official, supply capable support, proving by contrast how amateurish a performer is Corrigan himself. The dialogue is incredibly banal and mercifully kept to a minimum. The major asset is simply the chance to see a headline figure acting out his exploit. And it may be interesting to note that the film, which was prepared with Corrigan's complete approval, has him planning his Atlantic jaunt long before the takeoff.

RISKY BUSINESS:

Produced and distributed by Universal

Director: Arthur Lubin
Screenplay: Charles Grayson
Story: William Anthony McGuire
Photography: Stanley Cortez
Art Director: Jack Otterson
Editor: Maurice Wright

Dan Clifford	George Murphy
Mary Dexter	Dorothea Kent
De Carno	Eduardo Ciannelli
Hinge Jackson	Leon Ames
Lucius	El Brendel
District Attorney	Richard Tucker
Norma Jameson	Frances Robinson
Silas	John Wray
Cap. Wallace	Arthur Loft
Abernathy	Pierre Watkin
Norman	Grant Richards
Jameson	Charles Trowbridge
Mrs. Jameson	Mary Forbes

Mediocre crime melodrama in which a radio news commentator becomes the go-between in a kidnapping case. (Adults & Young People)

(Running time, 66 minutes)

This was called **Okay America** in 1932 when Lew Ayres was the daring young newsman on the dangerous Jameson case and Maureen O'Sullivan was his girl Friday who would be perfectly willing to be his wife every day. The newsman was then a newspaper columnist and now he is a radio commentator. The principal names are now George Murphy and Dorothea Kent. Otherwise **Risky Business** is simply **Okay America** remade and not particularly improved by time. It's a standard program filler run through in routine studio style.

Kidnapping is a **Risky Business** for anyone to tackle, but commentator Dan Clifford, aided by his secretary Mary, disdains danger when there's a story to be had. The daughter of a movie financier has been kidnapped and Dan is way out ahead of all other newsmen when he contrives to act as the go between. But when he delivers the cash, he is double-crossed by the crooks and has to return without the girl. That, however, is only a beginning. Dan is taken to the big shot behind the kidnap gang who is facing an indictment, is told that the first adventure was merely a test and is offered a proposition: the big shot will release the girl if Dan can persuade the governor to guarantee a light sentence. The governor refuses to strike such a bargain — but Dan gets him to withhold his decision and tells the boss crook that the deal has gone through. The girl is released, Dan tells the truth and in the resulting trouble shoots the villain. His reward for this heroic deed, just as he finishes his broadcast "scoop" on the case, is death from the gangsters' bullets.

SPIRIT OF CULVER:

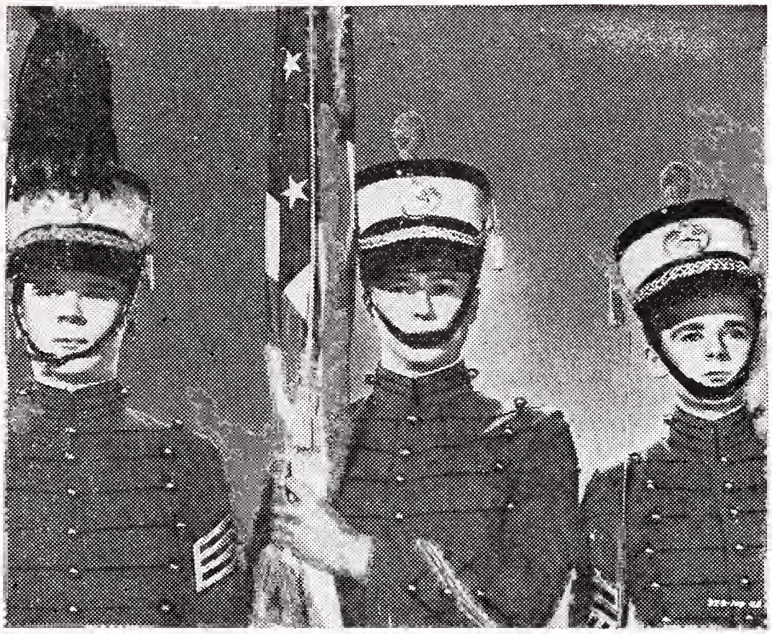
Produced and distributed by Universal
Director: Joseph Santley
Screenplay: Nathaniel West, Whitney Bolton
Story, George Green, Tom Buckingham, Clarence Marks
Photography: Elwood Brendell
Editor: Ralph DeLacy
Art Director: Jack Otterson

Tom Allen	Jackie Cooper
Bob Randolph III	Freddie Bartholomew
Captain Wilson	Tim Holt
"Doc" Allen	Henry Hull
"Tubby"	Andy Devine
Carruthers	Gene Reynolds
June Macy	Kathryn Kane
Perkins	Jackie Moran
"Hank"	Walter Tetley
Captain Wharton	Pierre Watkin
Major White	John Hamilton

A fine and sincere film of life at the military academy, splendidly played; the story of a poor and embittered boy who is given an American Legion scholarship and at last acquires the spirit of Culver. (Family)

(Running time, 89 minutes)

In general outline this is just another "inspirational" service story, translated into youthful terms and filled with the usual trappings of uniforms and parades, military discipline and patriotic traditions. But **Spirit of Culver** stands out from the rest with rare simplicity and sincerity and even more rare restraint. Its flag-waving is effective because it is not flamboyant and is backed by sympathetic and plausible human drama.



Jackie Cooper **Tim Holt** **Freddie Bartholomew**

"SPIRIT OF CULVER"

Homeless Tom Allen, whose one possession is a Congressional Medal awarded his father for bravery in battle, progresses from the bread-line of an Am. Legion relief post to a job in the kitchen and then to a scholarship at Culver. Already embittered by his experiences, he rebels against the academy discipline. The school itself he regards as simply a means to get food and clothes and a place to sleep and he has little respect for its traditions. Gradually he learns to appreciate his opportunity and his fellow cadets. Then his father, reported killed during the War, appears at the Veterans Hospital, shell-shocked and convinced he is a deserter. To avoid bringing disgrace to the boy, the father leaves. Young Tom, though it means sacrificing his future, goes with him. But meanwhile the Legionnaires have cleared his father's record and Tom can return to Culver.

That story could easily degenerate into maudlin sentimentality, but as here presented is direct and convincing and often genuinely moving. Jackie Cooper carries the transition of Tom Allen with effective naturalness and sure understanding. Freddie Bartholomew provides excellent contrast as his roommate. Henry Hull gives dignity and dramatic strength to the role of the shell-shocked father and Andy Devine plays a likable Legionnaire with amiable persuasion. The treatment is in general quite earnest, but the activities of the cadets offer ample chance for comedy incidents. And there are good scenes detailing the Culver routine and training.

NEVER SAY DIE:

Produced by Paul Jones for Paramount
Director: Elliott Nugent
Screenplay: Don Hartmon, Frank Butler, Preston Sturges
Play: William H. Post
Photography: Leo Tover
Song: Ralph Rainger, Leo Robin
Editor: James Smith
Art Directors: Hans Dreier, Ernst Fegte

Mickey Hawkins	Martha Raye
John Kidley	Bob Hope
Henry Munch	Andy Devine
Prince Smirnov	Alan Mowbray
Juno	Gale Sondergaard
Poppa Ingleborg	Sig Rumann
Jeepers	Ernest Cossart
Jasper Hawkins	Paul Harvey
Momma Ingleborg	Frances Arms
Kretsky	Ivan Simpson
Dr. Schmidt	Monty Woollsy
Kretsky's Bodyguard	Foy Von Dolsen
The Mayor	Christian Rub

Whacky comedy stringing hectic and hilarious gags on the frail thread of a story about a hypochondriac millionaire and a girl from Texas who marry each other to get away from their respective fiances. (Adults & Young People)

(Running time, 80 minutes)

Never Say Die was a silent starter for Douglas MacLean back in 1924 and now, to prove its title, appears again with new gags added to the old to let Bob Hope display his comic skill. It's a dizzy film with a flimsy story that is nothing more than an excuse for farcical dialogue and frantic antics and it is Bob Hope, giving and taking the slapstick turns, forcing the fun in his precise, effective style, who keeps the material from falling apart into a desperate jumble.

He's a young millionaire named John Kidley who is so convinced he is a sick man that he has come all the way to a European spa called "Bad Gasswasser" to find a doctor who will get his acidity report mixed up with that of a dog and tell him he has only a month to live. In pursuit is a much-married feminine menace with the appropriate name Juno and an uncanny ability with a pistol. Then he meets Mickey Hawkins, an heiress from Texas, who has been carted off to Europe by her father in search of a title, but who really wants to marry bus-driver Henry back home. To save her from Prince Smirnov and to save himself from Juno, he marries this Mickey — and bus-driver Henry arrives to go along on the honeymoon. The Prince and Juno consider themselves cheated and add their complications and there is considerable hectic fun before millionaire John at last makes the double discovery that he is really quite healthy and happily married.

When permitted by script and director, Martha Raye tears into her role as Mickey Hawkins with her customary boisterous belligerence, but is often restrained to more serious consideration of her romance. She hits her stride best with a catchy tune, "The Tra La La and the Oom Pah Pah." Gale Sondergaard and Alan Mowbray are excellent romantic chasers, Andy Devine has relatively little chance to make his mark as the bus-driver swain, and Ernest Cossart is a strong comedy aide as a trouble-shooting valet. When the gags are clicking it's hilarious fun rising to a grand burlesque of a duel. At other times, the entertainment is apt to lag.

LADY AND THE MOB:

Produced by Fred Kohlmar for Columbia
Director: Ben Stoloff
Screenplay: Richard Maibaum, Gertrude Purcell
Story: George Bradshaw, Price Day
Photography: John Stumar
Art Director: Lionel Banks
Music Director: M. W. Stoloff
Editor: Otto Meyer

Hattie Leonard	Fay Bainter
Lila Thorne	Ida Lupino
Fred Leonard	Lee Bowman
Zambrogio	Henry Armetta
Frankie O'Fallon	Warren Hymer
Harry the Lug	Harold Huber
District Attorney	Forbes Murray
Blinky Mack	Joseph Sawyer
Brains Logan	Tom Dugan
Bert the Beetle	Joseph Caits
Big Time Tim	Jim Toney
The Canary	Tommy Mack
Mayor Jones	Brandon Tynan
George Watson	George Meeker

Amusing farce satirizing the regular gangster films in which a wealthy and aristocratic old lady organizes her own mob to clean up her town and rout the racketeers. (Adults & Young People)

(Running time, 65 minutes)

Fay Bainter, who collected the Academy award as best supporting player of 1938 for her work in such films as **Jezebel, White Banners** and **The Shining Hour,** may have been surprised to find herself the energetic leader of a gang of gorillas, but surprise has not prevented her from leading the way in making **The Lady and the Mob** enjoyable lightweight entertainment. Her Hattie Leonard is a grand dame in more ways than one and her transformation from a mid-Victorian aristocrat into an agressive crusader against crime is a fine and a full characterization.

Hattie is the dominant force in a midwest town, chief stockholder of the biggest bank and a political and social leader. When dry cleaning prices go up, she investigates and discovers that racketeers have muscled in and are collecting from the cleaners. Mayor Jones — her influence has kept him in office for twenty years — and the other officials are afraid to act. So Hattie takes over the task and decides to fight fire with fire. Importing an amazing collection of thugs, she goes to work on the racketeers with their own methods. Her adventures pop her into and out of jail as a kidnapping suspect and almost ruin her niece's romance — but they also rout the racketeers and restore law and order.

Fast and sometimes furious from the starting reel, **The Lady and the Mob** is a refreshing variation on the gangster motif. A glance at the cast names suggests the general tone. Mobsters Harry the Lug, Blinky Mack, Bert the Beetle and a soprano-voiced sample called the Canary could scarcely be cast in the Humphrey Bogart or Eduardo Cianelli molds. Compactly written, neatly put together, it's an amusing farce filled with laughs.

SILVER ON THE SAGE:

Produced by Harry Sherman for Paramount
Director: Lesley Selander
Screenplay: Maurice Geraghty (Based on characters created by Clarence E. Mulford)
Photography: Russell Harlan
Art Director: Lewis J. Rachmil
Music Director: Boris Morros
Editor: Robert Warwick

Hopalong Cassidy	William Boyd
Windy Halliday	George Hayes
Lucky Jenkins	Russell Hayden
Brennan	Stanley Ridges
Talbot	Stanley Ridges
Hamilton	Frederick Burton
Ethel	Ruth Rogers
Marshal	Jack Rockwell
Ewing	Roy Barcroft
Pierce	Ed Cassidy
Martin	Sherry Tanzey
Baker	Jim Corey
Bartender	Bruce Mitchell

Good action western in which Hopalong Cassidy helps pals Windy and Lucky recover their stolen cattle and rounds up the outlaws. (Adults & Young People)

(Running time, 65 minutes)

This time Hopalong Cassidy, high-ranking favorite among the western heroes, is up against the shrewdest villain he has tackled to date. Rustler Brennan maintains a standing alibi by means of a double and even after tracing his man, Hopalong has a tough time proving identity. Brennan's outlaws are picking off cattle from herds driven along the regular trail to market and are operating with steady success until they make the mistake of rustling a herd Hopalong has dispatched in the care of Windy and Lucky. This is a direct challenge and Hopalong rides again. Pretending to be a gunman gambler, he wins the confidence of the crooks and locates their leader — only to be blocked by the ready alibi. Wits working and guns blazing, he dives into danger with Windy and Lucky never very far behind and at last justice triumphs.

William Boyd, George Hayes and Russell Hayden carry forward their familiar roles with the ready assurance that has lifted this series above the average western run. Stanley Ridges in his dual role aims at hisses with villainous finesse. There is action aplenty of every western variety, mild romantic interest in the person of Ruth Rogers and occasional humorous incidents. And the outdoor photography is exceptionally effective.

BLACKWELL'S ISLAND:

Produced by First National, distributed by Warner Brothers
Director: William McGann
Screenplay: Crane Wilbur
Story: Crane Wilbur, Lee Katz
Photography: Sid Hicox
Editor: Doug Gould

Tim Haydon	John Garfield
Sunny Walsh	Rosemary Lane
Terry Walsh	Dick Purcell
Thomas McNair	Victor Jory
Bull Bransom	Stanley Fields
Steve Cardigan	Morgan Conway
Warden Stuart Granger	Granville Bates
Brower	Anthony Averill
Pearl Murray	Peggy Shannon
Benny	Charley Foy
Mike Garth	Norman Willis
Rawden	Joe Cunningham

Hectic and cynically humorous racketeer-prison melodrama in which a crusading reporter has himself put behind bars to help a new commissioner clean up the amazing conditions in the island jail. (Adults)

(Running time, 71 minutes)

Despite the usual preface that the events depicted are purely fictional, **Blackwell's Island** is obviously based upon the disclosures following Austin MacCormick's sensational raid on the New York City Welfare Island prison back in 1934.

Reporter Tim Haydon is determined to collect evidence against Bull Bransom, racketeer chieftain who carries on his criminal activities just about as he pleases with full political protection. Bull's pet racket is along the waterfront collecting tribute from ship officers. Then a new commissioner takes office and Bull, to quiet the uproar following the killing of an honest police officer trailing the murderers of a ship captain, accepts a six-month jail term. It's nothing more than a shift of headquarters for him as he takes charge of the prison and dictates his terms to the timid warden. He installs a private club for himself and henchmen in the prison hospital, organizes a "protective" association to extract cash from the other prisoners, orders the guards about at will and occasionally pays a visit to the city to eliminate people interfering with his rackets. But reporter Tim is still on the trail and has himself sentenced to the Island to gather evidence and engineer the big raid by the new commissioner which provides an exciting climax and at last puts Bull and his pals where they belong, in a real prison.

This is John Garfield's second film, though his third, **They Made Me a Criminal,** has been released before it, and his natural, forceful performance marks him again the most promising young player of early 1939. Rosemary Lane is a decorative romantic addition as the hospital nurse and Dick Purcell contributes a fine bit as her brother, the honest officer murdered by the gangsters for daring to trail them. But it is Stanley Fields as the vain and boorish and moronic Bull who is given the best opportunity by the script and makes the most of it with a colorful and satirically humorous performance. There are brief hints that Warner Brothers are once again indulging in an expose of a contemporary problem, but the emphasis throughout is more upon hectic action and rough humor.

OKLAHOMA KID:

Produced and distributed by Warner Brothers
Director: Lloyd Bacon
Screenplay: Warren Duff, Robert Buckner, Edward E. Paramore
Story: Edward E. Paramore
Photography James Wong Howe
Art Director: Esdras Hartley
Music Director: Leo F. Forbstein
Music: Max Steiner
Editor: Owen Marks

Jim Kincaid	James Cagney
Whip McCord	Humphrey Bogart
Jane Hardwick	Rosemary Lane
Judge Hardwick	Donald Crisp
Ned Kincaid	Harvey Stephens
John Kincaid	Hugh Sothern
Alec Martin	Charles Middleton
Doolin	Edward Pawley
Wes Handley	Ward Bond
Curley	Lew Harvey
Indian Jack Pasco	Trevor Bardette
Ringo	John Miljan
Judge Morgan	Arthur Aylesworth
Hotel Clerk	Irving Bacon
Keely	Joe Devlin
Sheriff	Wade Boteler
"Whizzer"	Cagney's Horse

An oldtime western with an historical background of the settling of Tulsa; a vigorous and straightforward action melodrama, colorfully produced, presenting James Cagney as an 1893 two-gun outlaw who avenges the death of his father and helps bring law and order to the lawless town. (Adults & Young People)

The Oklahoma Kid is a typical wild-west thriller lifted out of the Saturday matinee class by pretentious production, a high-powered cast, an effective historical background featuring the rushing of the Cherokee Strip and the novelty of seeing James Cagney on horseback. It's a tale of the emergence of law and order in the early days of Tulsa, Oklahoma, and that tale is told in terms of the duel between gambler and bandit Whip McCord and the dashing Oklahoma Kid. Their personal feud begins as McCord robs the stage of money due the Indians for their lands — and the Kid in turn takes the cash from McCord and his men. The time is drawing near for the signal which will send pioneers rushing to stake out their claims in the Cherokee Strip and among them are John Kincaid and his son Ned and Judge Hardwick and his daughter Jane. The signal is given and off they go — but McCord has slipped in ahead before the territory was opened and has staked out his claim on the very site Kincaid and Hardwick have chosen. To avoid the delays of a lawsuit, they grant McCord the gambling concession for the town they are founding. It mushrooms rapidly into a typical frontier settlement and McCord and his men reign in lawlessness. Then McCord makes the mistake of framing Kincaid on a murder charge. For the Oklahoma Kid is the black-sheep son of the Kincaid family and he still has considerable affection for his father. He appears on the scene to help Kincaid escape, but the stern old pioneer refuses to break the law. McCord and his henchmen raid the jail and lynch the old man. The Kid's duty is plain. One by one he eliminates the murderers and at last meets McCord to shoot it out for the climax. Brother Ned is killed in the battle and the Kid swears to carry on the family honor and work — with the romantic aid, of course, of appreciative heroine Jane.

Dependable western material throughout, that plot has been dressed up with shrewd writing skill and exciting incidents. James Cagney and Humphrey Bogart, facing each other here as they have often in the past, seem to relish the opportunity to jump back to the past of the types of characters they usually play, to don the traditional western outfits and to indulge in the grandiloquent gestures of two-gun hero and dastardly villain. Each is always an arresting personality and they play their parts with vivid assurance. Rosemary Lane is the standard western heroine, prettily out-of-place in the rough surroundings and in need of a he-man protector. The historical aspects are fairly accurate and the pioneer scenes carefully detailed. There are frequent sequences with the breadth and sweep of excellent outdoor photography.

James Cagney "The OKLAHOMA KID"

BLONDIE MEETS THE BOSS:

Produced and distributed by Columbia
Director: Frank R. Strayer
Screenplay: Richard Flournoy
Story: Kay Van Riper, Richard Flournoy (Based on the cartoon strip by Chic Young)
Photography: Henry Freulich
Art Director: Lionel Banks
Music Director: M. W. Stoloff
Editor: Gene Havlick

Blondie	Penny Singleton
Dagwood	Arthur Lake
Baby Dumpling	Larry Simms
Dithers	Jonathan Hale
Alvin	Danny Mummert
Dot	Dorothy Moore
Freddie	Joe Coffin
Ollie	Stanley Brown
Marvin	Don Beddoe
Francine	Linda Winters
Kirk	Dick Durrell
Wilson	Jay Eaton
Sanders	David Newell
Mary	Mary Jane Carey
Daisy	Himself

Second in the series, a lightweight and laughable domestic farce of what happens when Blondie takes over Dagwood's job and he attempts the household chores. (Adults & Young People)

(Running time, 70 minutes)

There can be no doubt now that Blondie, Baby Dumpling and Daisy are here for a long and enjoyable series of domestic misadventures. Frankly based on a cartoon strip, they make use of the cartoon technique, disregard any pretense of realistic conviction and proceed serenly on the assumption that whatever is seen is acceptable as long as it is laughable. **Blondie Meets the Boss** easily maintains the amusement of the first in the series and it seems apparent that the initial success has prompted greater care and greater expense. Camera tricks heighten the effect of farce situations and dizzy dialogue and the production as a whole has refreshing liveliness and exuberance.

When a promised vacation is postponed, Dagwood is so annoyed that he gets himself fired. **Blondie Meets the Boss** to see what she can do about putting Dagwood back to work. Instead the boss offers her the job and Dagwood is reduced to taking care of the house — which includes, of course, trying to keep track of Baby Dumpling and Daisy. A property-selling scheme, a pair of jitterbugs — their rug-cutting sequence is highly hilarious — and an amorous night club dancer all help complicate the Bumpstead's domestic felicity until at last Dagwood has his job back and his Blondie is again in charge of the house.

Penny Singleton and Arthur Lake, of course, were the perfect choices for Blondie and Dagwood and, by present showing, will have no casting worries for some time to come. Young Larry Sims as Baby Dumpling is adept at stealing scenes and Daisy is a cartoon comic come to life. The result is a mixture of slapstick fun and domestic nonsense which strives for nothing more serious than consistent chuckles.

SOCIETY SMUGGLERS:

Produced and distributed by Universal
Director: Joe May
Screenplay: Arthur T. Horman
Photography: John Boyle
Art Director: Jack Otterson
Editor: Philip Cahn

Sully	Preston Foster
Joan Martin	Irene Hervey
Massey	Walter Woolf King
Emery	Frank Jenks
Larry Kearns	Fred Keating
Johnny Beebe	Regis Toomey
Mary Larson	Frances Robinson
Ames	Raymond Parker
Harrison	Clay Clement
Miss Wexley	Doris Rankin
Dr. Lee	Harry Hayden
Detective	Kernan Cripps

Interesting smuggling melodrama in which a Treasury Department agent and his girl uncover the crooks who have a clever method of slipping diamonds into the United States. (Adults & Young People)

(Running time, 70 minutes)

T-man Sully, who has two ambitions, to marry his beautiful assistant Joan and to break up a notorious diamond smuggling ring, has his suspicions about a certain luggage manufacturing concern and manages to get Joan a job with the outfit. These **Society Smugglers** contrive secret compartments in the luggage they sell and use innocent dupes as their carriers. To put across a big coup, they offer five trips to Europe — with presents of their trunks, of course — as prizes in a slogan contest. Sully persuades one of the winners to let another government agent, Johnny Beebe, take his place on the trip. Johnny uncovers the smugglers' method, but his real identity is discovered by the smugglers and he is knocked overboard to his death. When the boat docks, Sully finds the secret compartments but no diamonds. Meanwhile Joan, who in turn has been found out by the smuggler chieftain and marked for murder, has walked into dire danger. But T-man Sully arrives in time to rescue her and lead in the capture of the crooks.

Timed to take advantage of the recent smuggling trials in the news, **Society Smugglers** is a neat example of the topical program filler, put together with speed and practiced competence. Preston Foster and Irene Hervey stick to the familiar patterns as Sully and girlfriend Joan and maintain a balance between action and romance. Well constructed and directly told, the film sustains interest throughout.

I WAS A CONVICT:

Produced and distributed by Republic
Director: Aubrey Scotto
Screenplay: Ben Markson,
Robert D. Andrews
Story: Robert D. Andrews
Photography: Edward Snyder
Art Director: John Victor Mackay
Music Director: Cy Feuer
Editor: Gene Milford

Ace King	Barton MacLane
Judy	Beverly Roberts
J. B. Harrison	Clarence Kolb
Mrs. Harrison	Janet Beecher
Missouri Smith	Horace MacMahon
Rocks	Ben Welden
Jackson	Leon Ames
Aunt Sarah	Clara Blandick
District Attorney	Russell Hicks
Matty	John Harmon
Evans	Chester Clute
Dr. Garson	Crauford Kent
Dr. Craile	Edwin Stanley
Martin Harrison	Harry Holman

Muddled mixture of melodrama and comedy with a rambling, implausible story about a millionaire who serves a term for tax evasion, gives jobs to several former prison pals and becomes involved in a criss-cross of robberies and kidnappings. (Adults & Young People)

(Running time, 62 minutes)

I Was a Convict is an entertaining hash, slapped together with little culinary skill and only partially cooked for audience consumption. At times it's an action thriller and at times it's a burlesqued comedy and then again it's a study of the rehabilitation of criminals—and it's never very plausible as any one of the three.

J. B. Harrison, millionaire food manufacturer, is serving a short sentence for income-tax evasion and his fellow convicts regard him as a ripe plum to be picked. Convicts Rocks and Matty plan to escape and to take Harrison along for ransom, but convicts Ace and Missouri foil that little scheme. They consider Harrison their own legitimate prey. Sure enough, when the three of them are released and Harrison is back at the head of his company, he gives the other two responsible jobs in the organization. His family is shocked, with the exception of daughter Judy, whom any film regular can tell right away will make a man of convict Ace before the final reel has run. Then Rocks and Matty stage a successful break and trail the trio for vengeance. Between fussy relatives who want to put him in an asylum and kidnappings, first by Ace and Missouri for safety's sake and then by Rocks and Matty for sinister purposes, millionaire Harrison has a hectic time. Automobiles and motorcycles roar along the roads. Fist and gun battles follow and Ace has to disarm the district attorney and his men to be able to get in ahead of them and save Harrison himself. He has proved his prowess and his honesty and thus can marry the girl and take charge of the company while Harrison and his wife depart on a much needed vacation.

Barton MacLane as Ace, Clarence Kolb as Harrison, and Beverley Roberts as daughter Judy are expected to play that wild and wooly yarn in straight style and find the task an obvious strain. Horace MacMahon has an easier assignment as pal Missouri; his job is simply to try for laughs. The general impression is that of rambling excitement and diversity and very little else.

CHAMPS-ELYSEES:

Produced by Pathe-Cinema, distributed by
Tri-National
Director: Sach Guitry
Screenplay: Sacha Guitry
Music: Adolphe Borchard
English Titles: Forrest Izard

The Schoolmaster	Sacha Guitry
Louis XII	Raymond Galle
Louis XV	Sacha Guitry
His son, Ludovic (younger)	Jean Davy
Ludovic (older)	Sacha Guitry
Ludovic's son (younger)	Jean Davy
Ludovic's son (older)	Sacha Guitry
Marquis de Chauvelin	Lucien Baroux
Louisette	Lisette Lanvin
The Fortune Teller	Jacqueline Delubac
Jean-Jacques Rosseau	Andre Laurent
The Puppeteer	Pierre Minguand
Madame de Pompadour	Jeanne Boitel
Madame DuBarry	Arianne Pathe
Marat	Rene Fauchois
Marat's servant	Mila Parely
Marat's daughter	Mila Parely
Bonaparte	Claude Martin
Napoleon (older)	Emile Drain
His daughter, Leone	Josseline Gael
Richard Wagner	Robert Pizani
Joinville	George Grey
Montpensier	Maurice Schultz
Napoleon III	Sacha Guitry

Another filmic tour-de-force by that irrepressible French showman, Sacha Guitry; an intriguing series of imaginative footnotes to French history as presented with sly wit in a kaleidoscopic tale of the Champs-Elysees from 1617 to the present. (Adults)

(Running time, 89 minutes)

A steady diet of Sacha Guitry's inalienably individualistic films would drive any one home to the radio. But an occasional Guitry film is a sauce that gives piquancy to movie-going. He has a personal gusto and a sheer delight in motion picture medium which are contagious and invariably he performs as much for his own amusement as for that of any audience. Once again he has taken an ingenious idea and played with it in haphazard, hop-skip-and-jump and frequently fascinating manner. Once again he is author, director, narrator and performer of all the important masculine parts. Once agains he offers his own interpretation of history, mixing real and fictional characters and juggling them to suit his own fancy. After all, says Sacha Guitry the schoolmaster to his assembled urchins, "It's my right, when I can find no proof that certain events didn't happen, to use my imagination in describing them."

Schoolmaster Guitry is expounding mathematical mysteries to his class when he notes a general lack of interest. Immensely relieved, he suggests that the road to real interest might be along the Champs Elysees. That famous avenue, says he, was not always what it now is. Once it was merely a wood in which a French king hunted wild boars — and schoolmaster Guitry is back in the seventeenth century and his audience with him. And a little later Louis XV, simply Sacha Guitry looking down a patrician nose, drives through the wood and passes a pleasant time in a young lady's cottage. Her reward is a son named Ludovic, who in turn has a son named Ludovic, who finds very agreeable a daughter of Napoleon, who had his pleasant time beneath the trees of the Champs Elysees. And the film rambles on down the generations, creating its own genealogy, filling in its history of the Parisian boulevard with costume tableaux and narrator Guitry's breezy and sometimes biting comments on the famous people and events shown.

He himself plays himself, his father, his grandfather, his great-grandfather and, in passing, pops in again as Napoleon III. About him he has gathered an excellent cast, from Lisette Lanvin's lovely mistress of his Louis XV to Rene Fauchois' bloodily chilling Marat. Frequently he leaves them posturing grandly but entirely speechless while he himself offers witty or satiric comments. The settings are colorful and the general production is completely competent.

The English titles, which carry the story quite easily, are clever and lively. Those who can follow the French dialogue will note that it is even livelier.

Anna May Wong "KING of CHINATOWN" Akim Tamiroff

KING OF CHINATOWN:

Produced and distributed by Paramount
Director: Nick Grinde
Screenplay: Lillie Hayward, Irving Reis
Story: Herbert Biberman
Photography: Leo Tover
Art Directors: Hans Dreier,
Robert Odell

Dr. Mary Ling	Anna May Wong
Frank Baturin	Akim Tamiroff
The Professor	J. Carrol Naish
Dr. Chang Ling	Sidney Toler
Robert 'Bob'' Li	Philip Ahn
Mike Gordon	Anthony Quinn
Dolly Warren	Bernadene Hayes
Rep Harrigan	Roscoe Karns
Potatoes	Ray Mayer
Interne	Richard Denning
Second Interne	Archie Twitchell
Bert, fight trainer	Edward Marr
Detective	George Anderson
First Gangster	Charles B. Wood
Second Gangster	George Magrill
Dr. Jones	Charles Trowbridge
Chinese Woman	Lily King
Chinese Man	Wong Chong
Mr. Foo	Chester Gan
Announcer at Fight	Pat West
Investigator	Guy Usher

Fast action gang-war thriller in which Chinatown's racketeer chieftain is wounded and comes under the influence of a Chinese woman surgeon while his aides battle for criminal leadership. (Adults)

He's an arrogant, ruthless ruler, this **King of Chinatown,** one Frank Baturin, boss of the district's huge gambling racket. Convinced that one of his men, Mike Gordon, is trying to double-cross him, he orders Gordon killed. But the gunmen only wound Gordon (who returns to do the same to Baturin). Badly injured, the King is taken into the home of his enemy, Dr. Chang Ling, one of the few Chinese merchants who has refused to pay tribute. The Dr.'s daughter, Mary Ling, is an eminent woman surgeon and, thinking that her father may have shot Baturin, operates on him and nurses him back to health. She is a noble soul whose major ambition, shared by her fiance, Robert Li, is to send an ambulance corps to war-ridden China. As Baturin develops a sincere respect and admiration for this girl who has saved his life, his henchmen, Gordon and a blandly sinister criminal called the Professor, are battling viciously for control of the rackets. They try by various means to make Mary see to it that her patient dies. Despite death-threats, her father tells the whole story to the district attorney. It's a three-cornered battle with no quarter given and when the shooting is over Dr. Ling has been murdered, the gangsters have been captured, and Baturin, dying from another wound, has turned his money over to Mary to outfit her ambulance corps.

As Mary Ling, woman doctor who courageously seizes her opportunity to make the gang leaders defeat themselves, Anna May Wong gives the wildeyed plot dramatic substance and holds it together with a sincere and assured performance. Akim Tamiroff, many a film fan's favorite villain, leads the racketeers with a dynamic portrayal of the King of Chinatown, while J. Carroll Naish and Anthony Quinn complete a trio of as cold-hearted and deliberate criminals as the action addict need demand. An outright melodrama of gangland running rampant and destroying itself by an internal war, this is groomed for those who like crime thrills straight and strong.

SKY PIRATE:

Produced by Paul Malvern for Monogram
Director: George Waggner
Screenplay: Paul Schofield, Joseph West
(Based on the cartoon strip, "Tailspin Tommy," by Hal Forrest)
Photography: Archie Stout
Music Score & Direction:
Frank Sanucci
Editor: Carl Pierson

Tailspin Tommy	John Trent
Betty Lou	Marjorie Reynolds
Skeeter	Milburn Stone
Paul	Jason Robards
Brandy	Pete George Lynn
Winslow	Lucien Littlefield
Anita	Polly Ann Young
Tommy as a child	Tommy Bupp
Betty Lou as a child	Betsy Gay
Fred	Sayre Dearing
Carl	John Peters

Aviation thriller introducing Tailspin Tommy from the cartoon strip, who invents a new bombing device and is pursued by foreign agents. (Adults & Young People)

(Running time, 60 minutes)

Tailspin Tommy, following fast after Blondie and Jane Arden, is the latest screen recruit from the newspaper cartoon serials and **Sky Pirate** is the first of eight of his adventures now planned. The film begins in 1924 with young Tommy and his girlfriend Betty Lou idolizing Captain Brandy, former war ace who is barnstorming the country as a stunt flier. Tommy is determined to be an aviator and sure enough a montage sequence has jumped the years to the present, he and Betty Lou and pal Skeeter are operating an airport and flying school. With their aid Tommy invents a bomb-dropping device controlled by radio. The government is interested — and so are the agents of a foreign power who kidnap all three of the inventors and try very persuasive methods to make them reveal the secret. But the indomitable trio make their escape and a wildly exciting air chase begins. Captain Brandy, driven downward by drink, is in with the villains, but his conscience revives and he it is who provides the climax that permits Tommy and his friends to reach safety.

John Trent, who was himself a transport pilot a few years ago, is a properly heroic Tommy, showing up better than he has in any of his previous roles. Marjorie Reynolds faces a tough action assignment as Betty Lou and tags along loyally. But the best portrayal is Pete George Lynn's Captain Brandy — who is down in the sea at the finish. Perhaps, like Frankenstein's monster, he can be saved for the sequels.

SECRET SERVICE OF THE AIR:

Produced by Bryan Foy for Warner Bros.
Director: Noel Smith
Screenplay: Raymond Schrock
Photography: Ted McCord

Lieut. "Brass" Bancroft	Ronald Reagan
Saxby	John Litel
Pamela Schuyler	Ila Rhodes
Jim Cameron	James Stephenson
Gabby Watters	Eddie Foy, Jr.
Zelma Warren	Rosella Towne
Dick Wayne	Larry Williams
Joe LeRoy	John Ridgely
Hafer	Anthony Averill
Hamrick	Bernard Nedell
Doc	Frank M. Thomas
Dawson	Joe Cunningham
Ed Powell	Morgan Conway
Klune	Raymond Bailey
Cliff Durell	John Harron

Fast, action-filled program melodrama in which a transport pilot helps the Secret Service smash an alien-smuggling racket by posing as a criminal and joining the gang. (Adults & Young People)

(Running time, 59 minutes)

Warner Brothers, specialists in melodramatizing the activities of the government services, have apparently settled on the Secret Service for a series and this is the first sample, a two-fisted action thriller that runs through the standard stunts of its type with robust and routine competence. Racketeers are smuggling aliens across the Mexican border by plane and the Secret Servicemen have been unable to catch them in the act for a clean-cut court case. Transport pilot "Brass" Bancroft is drafted for he job and nobly submits to being branded a counterfeiter and sent to prison. There he gains the confidence of a member of the gang and before long has escaped to become the pilot of the smugglers' plane. At last he manages to get the big-shot himself into the United States for the round-up by the government men and can parade his Lieutenant's commission in public.

It's punctuated throughout with exciting action, gun duels, fist fights, a prison break, rapid chases, plane gymnastics and even that smuggling stand-by, the dumping of human freight high in the air to destroy the evidence. The romantic interest is negligible and the comedy is supplied at strategic intervals by Eddie Foy. Ronald Reagan is a dashing young hero, welcoming danger in the line of duty, and James Stephenson leads the racketeers with sinister assurance. Tightly written and vigorously played, it's an action fan's film from start to finish.

THE SAINT STRIKES BACK:

Produced by Robert Sisk for RKO Radio
Director: John Farrow
Screenplay: John Twist
Novel: "Angels of Doom" by
Leslie Charteris
Photography: Frank Redman
Art Director: Van Nest Polglase
Music Director: Roy Webb
Editor: Jack Hively

Simon Templar	George Sanders
Val Travers	Wendy Barrie
Inspector Fernack	Joathan Hale
Cullis	Jerome Cowan
Allan Breck	Neil Hamilton
Zipper Dyson	Barry Fitzgerald
Webster	Robert Elliott
Harry Donnell	Russell Hopton
Pinky Budd	Edward Gargan
Commissioner	Robert Strange
Martin Eastman	Gilbert Emery
Secretary	James Burke
Mrs. Fernack	Nella Walker

Clever comedy-melodrama presenting the second screen adventure of the celebrated "Saint," this time in San Francisco to help a girl clear her father's name and bring a mysterious criminal to justice. (Adults & Young People)

(Running time, 64 minutes)

The first time he was Louis Hayward and now he is George Sanders — and the change should please his book and film followers. Leslie Charteris' stories about the "Saint," that modern Robin Hood who skips about between high society and the underworld and uses outlaw methods to bring outlaws to justice, ignore plausibility, concentrate upon debonair danger and depend upon the character of the Saint himself for conviction. Louis Hayward, however engaging and athletic, seemed somewhat too cherubic for the exploits of **The Saint in New York.** Geo. Sanders might have stepped from the story to the screen.

Out in San Francisco inspector Travers, discharged from the force on suspicion of being a member of the gang of an elusive criminal called Waldeman, has committed suicide and his daughter has organized her own criminal group to trace the mysterious Waldeman and clear her father's name. Traveling cross-country, the Saint meets inspector Fernack on his way to San Francisco and agrees to help in his own way in running down the master villain. The inspector has suspicions of the Saint himself, but mere police interference has never bothered that devil-may-care crusader against crime. While bullets fly about and several murders are committed, the Saint suavely strides thru all dangers, uncovers an assistant of the police commissioner and another supposedly honest citizen as members of the gang, and at last catches up with the wily Waldeman. The girl's father is vindicated, she herself is returned to respectability and the Saint is ready for the next adventure.

The tale rattles along at a rapid pace and the identity of the boss criminal is well hidden for real suspense. The plot is devious but easily followed, a good example of adventure fantasy in modern melodramatic terms. George Sanders has able support right down the list and all of them plunge into the picture in brisk, business-like manner.

SIX-GUN RHYTHM:

Produced by Arcadia, distributed by
Grand National
Director: Sam Newfield
Screenplay: Fred Myton
Story: Ted Richmond
Music & Lyrics: Johnny Lange,
Lew Porter
Photography: Art Reed
Editor: Bob Crandall

Tex	Tex Fletcher
Jean Harper	Joan Barclay
Spud Donovan	Ralph Peters
Jim Davis	Reed Howes
Bart	Walter Shumway
Pete	Slim Hacker
Jake	Carl Mathews
Mike	Art Davis
Lem Baker	Bob Fraser
Butch	Jack McHugh
Slim	Sherry Tansey
Pat	Kit Guard
Don Harper	Bud McTaggert
Sheriff	Ted Adams

Mediocre western in which a football hero returns home to Texas and cleans out the crooks who have killed his sheriff father and are raiding the countryside. (Adults & Young People)

(Running time, 55 minutes)

Six-Gun Rhythm introduces Tex Fletcher, a recruit from radio, as the latest and an acceptable singing cowboy and provides the novelty of a group of football players joining the chase and battle finish. Otherwise it's just another formula western with several fair songs and the usual brand of action. When pro-football star Tex comes home to Texas for a vacation, he discovers that his father, the local sheriff, has been killed and a gang of rustlers and smugglers is ranging the territory without restraint. When he starts on the trail of the villains he runs into dangerous adventures and rocky romance — the brother of the girl he loves is involved with the gang. But Tex, in between songs, has already made a good start breaking up the rustling racket by the time his football pals arrive to aid him and in a flurry of action excitement they clean up the countryside and clear the way for romance.

THE LITTLE PRINCESS:

Produced by Darryl F. Zanuck for
20th Century-Fox

Director: Walter Lang
Screenplay: Ethel Hill, Walter Ferris
Novel: Frances Hodgson Burnett
Words & Music: Walter Bullock, Samuel Pokrass
Photography: Arthur Miller, William Skall
Art Directors: Bernard Herzbrun, Hans Peters
Music Director: Louis Silvers
Ballet Director: Ernest Belcher
Editor: Louis Loeffler

Sara Crewe	Shirley Temple
Geoffrey Hamilton	Richard Greene
Rose	Anita Louise
Captain Crewe	Ian Hunter
Ram Dass	Cesar Romero
Bertie Minchin	Arthur Treacher
Armanda Minchin	Mary Nash
Becky	Sybil Jason
Lord Wickham	Miles Mander
Lavinia	Marcia Mae Jones
Queen	Beryl Mercer
Jessie	Deidre Gale
Ermengarde	Ira Stevens
Mr. Barrows	E. E. Clive
Cook	Eily Malyon
Attendant	Clyde Cook
Bobbie	Keith Kenneth
Grooms	Will Stanton, Harry Allen
Doctors	Holmes Herbert, Evan Thomas
General	Kenneth Hunter
Colonel	Lionel Braham

A fine Shirley Temple feature, freely adapted from Frances Hodgson Burnett's "Sara Crewe"; the wistful and sweetly sentimental story of a little girl reduced to a slavey in a snobbish London boarding school when her father is reported killed in the Boer War; produced in Technicolor with all-around technical excellence. (F)

(Running time, 95 minutes)

This is Shirley Temple's first Technicolor feature in a series which numbers nineteen and the first in which she is definitely growing out of the cute child prodigy stage. She is taller, not quite so plump, and is obviously aware that the appeal of sheer cuteness is shifting to a demand for more real acting. It seems a reasonably safe prophecy that **The Little Princess** will keep her on top of the box-office mountain. Its saccharine tale will draw new tirades from those insisting upon discussions of "vital issues." Its sentimental approach will annoy cynical sophisticates as much or more than her previous pictures. But **The Little Princess** will provide genuine entertainment for neighborhood audiences across the entire country.

The screen adaptation of the Burnett novel follows the story in general and steps it up to the usual formula by adding a romantic couple and a kindly brother of the shrewish mistress of the boarding school and by having the Little Princess' father wounded and shell-shocked instead of killed. When he goes off to the Boer War, he leaves little Sara in Amanda Minchin's boarding school. Her regal attitude prompts the nickname, Little Princess. Then word comes that her father has died in South Africa. She refuses to believe the report, is convinced that someday she will find him. But meanwhile Miss Minchin makes her a kitchen slavey to pay her school costs. Finally little Sara runs away to look for her father in the army hospital. Refused admittance, she at last breaks through on the kindly nod of a little old lady — "What is your name?" asks Sara. "Victoria," is the reply, and Sara goes on, narrowly missing her wounded father again and again and finally finding him. He has been wounded and has lost his memory, but her presence restores him for the happy finish.

Shirley Temple
"THE LITTLE PRINCESS"

Such prosaic considerations as logic and time-sequence and plot plausibility are ignored completely and — if response to Shirley's previous pictures is proof — quite rightly. It's a fairy-tale story concentrating upon outright appeal to sentiment. Anita Louise and Richard Greene provide the romance and are forgotten at the finish. Little Sybil Jason plays another slavey at the boarding school and as long as the script permits stands right up to Shirley with a grand performance. Arthur Treacher is excellent as Miss Minchin's sympathetic brother and helps Shirley in her one song-and-dance routine. Mary Nash is a properly wicked Miss Minchin and Cesar Romero appears as an Indian servant who tries to help little Sara. Ian Hunter, of course, is a dependable father and his departure at the start is a sincere and moving scene. The color photography is well modulated and achieves striking effects in a rhymed dream sequence during which Sara becomes a real Princess on a throne. The total is the best Shirley Temple for quite some time.

MY SON IS A CRIMINAL:

Produced and distributed by Columbia

Director: C. C. Coleman, Jr.
Screenplay, Arthur T. Horman
Photography: Allen G. Seigler
Music Director: M. W. Stoloff
Editor: Gene Havlick

Tim Halloran, Jr	Alan Baxter
Myrna Kingsley	Jacqueline Wells
Allen Coltrin	Gordon Oliver
Tim Halloran, Sr	Willard Robertson
Jerry Kingsley	Joseph King
Walt Fraser	Eddie Laughton
Jersey	John Tyrrell

Standard racketeer melodrama which plays a new variation on the old theme by making the "brains" of the mob the son of the former police chief and building to the climax of their meeting at a pay-roll robbery. (Adults & Young People)

Big Tim Halloran, retiring as police chief after years of fine service, still hopes that his son, Tim Jr., will join the force. Young Tim encourages that hope — it helps him obtain inside information on police activities — and meanwhile runs a garage which is nothing more than the front for daring gangster villainy. He's as heartless a criminal as any hissing-addict could desire and his friendly rivalry with police laboratory expert Allen over the daughter of the new chief is inspired more by opportunity for alibis and further information than by real affection. When one of his men leaves fingerprints on the door handle of a hijacked silk truck, he takes the fool for the proverbial "ride" and calmly returns for a date. But that neat exploit is the turning point of his criminal career. Expert Allen, demonstrating a new laboratory trick, notes the evidence on Tim's hand that he has recently fired another gun — and Big Tim, unable to enjoy retirement, begins a personal investigation of the recent crime wave. It's a steady and inevitable progression thereafter to the meeting of father and son on opposite sides of the law and facing each other with guns. And the script has provided a neat finish that should satisfy anyone interested.

Alan Baxter, who rose to the role of young Tim after his first screen appearance in **Mary Burns, Fugitive,** offers a tight, tense portrayal that seems weak at the start but gradually achieves a curious cumulative conviction. Willard Robertson makes his father a sincere and sympathetic old service man who prefers a dead son to a living criminal. Gordon Oliver has little to do as romantic rival Allen and Jacqueline Wells even less as the new chief's daughter. It's a straightforward cops-and-crooks tale that wanders a bit at the beginning then tightens to direct narrative. And the production has the routine competence of its class.

WIFE, HUSBAND & FRIEND:

Produced by Nunnally Johnson for
20th Century-Fox
Director: Gregory Ratoff
Screenplay: Nunnally Johnson
Novel: James M. Cain
Photography: Ernest Palmer
Songs: Samuel Pkrass, Walter Bullock, Armando Hauser
Music Director: David Buttolph
Art Directors: Richard Day, Mark-Lee Kirk
Editor: Walter Thompson

Doris Borland	Loretta Young
Leonard Borland	Warner Baxter
Cecil Carver	Binnie Barnes
Hugo	Cesar Romero
Major Blair	George Barbier
Rossi	J. Edward Blomberg
Mike Craig	Eugene Pallette
Mrs. Blair	Helen Westley
Secretary	Ruth Terry
Sally Bostwick	Alice Armand
Miss Carver's Secretary	Iva Stewart
Mrs. Price	Dorothy Dearing
Mrs. Spalding	Helen Ericson
Nancy Sprague	Kay Griffith
Wilkins	Harry Rosenthal
Butler	Edward Cooper
Mrs. Craig	Rene Riano
Hertz	Lawrence Grant
Jaffe	Charles Williams
Concert Manager	Howard Hickman
Doctor	George Irving
Hotel Manager	Harry Hayden

Pleasant and diverting farce comedy about a wife with musical ambitions, a husband who tries to cure her by giving concerts himself, and a feminine friend not averse to helping him hit the high notes. (Adults & Young People)

(Running time, 75 minutes)

The title is not only misleading. It is also a mistake. For the film patron who passes this by as just another standard triangle tale will be missing what might prove an amusing and refreshing light comedy. This wife and this husband are devoted to each other and the friend, while she does show symptoms of a mildly amorous inclination, never assumes triangular significance. The picture is much more interested in poking fun at private recitals and sponsored concerts and at wealthy women who embarrass their relatives with their musical ambitions.

Doris Blair Borland has her family failing. Both her grandmother and mother had been sure they could sing and did so, and Doris is determined to follow the tradition. Husband Leonard tries to dissuade her, then subsidizes a concert in the hope it will cure her. It doesn't. Friend Cecil Carver, a blonde soprano, suggests that he try a counter-attack, present to the public the baritone voice he has been wasting on his bathroom, and offers to provide the necessary training. His vocal lessons lead to some success in private recitals — and to a dismal failure in an operatic performance. But wife Doris is cured and the two of them can pledge themselves to marital, not musical, happiness.

A compact, clever script and smart, nimble direction give the picture a refreshing tone and boost both Loretta Young and Warner Baxter to surprisingly effective performances, making her seem a good light comedienne and him a persuasive and nonchalant and much-enduring husband. Binnie Barnes injects a vigorous satirical note with an excellent portrayal of the opera singer friend. Geo. Barbier as Major Blair, who knows the family feminine failing by past experience, and Helen Westley as Mrs. Blair, who backs daughter Doris in her musical ambitions, add brief but bright merriment to the proceedings. The treatment is farcical throughout and the grand opera sequence near the finish becomes outright slapstick burlesque.

Warner Baxter

"WIFE, HUSBAND and FRIEND"

Loretta Young

HOME ON THE PRAIRIE:

Produced and distributed by Republic
Director: Jack Townley
Screenplay: Charles Arthur Powell
Photography: Reg Lanning
Editor: Lester Orlebeck

Gene	Gene Autry
Frog	Smiley Burnette
Martha	June Storey
Wheeler	George Cleveland
Dr. Sommers	Jack Mulhall
Belknap	Walter Miller
Shelby	Gordon Hart
Sheriff	Hal Price
Prof. Wentworth	Earle Hodgins
Carter	Ethan Laidlaw
Tom Ross	John Beach
Wilson	Jack Ingram
Madden	Bob Woodward

Sherven Brothers Rodeoliers

Average Gene Autry western-with-music, this time about his troubles as a state inspector preventing the villains from shipping diseased cattle to the stockyards. (Adults & Young People)

(Running time, 58 minutes)

Hero Gene, who is always singing and fighting in the interests of romance, action and justice, is now in charge of an inspection camp of the Animal and Agricultural Commission of one of the western states. With him as deputy is the faithful Frog. Rancher Belknap and cattle broker Shelby try to slip a herd infected with hoof and mouth disease past by truck, but the alert Gene halts that trick. Then villainous Belknap plants a diseased steer on the ranch of Wheeler and heroine Martha and veterinary Dr. Sommers quarantines their entire herd and has Gene jailed for interfering with his work. But not even a jail can keep Gene from his duty. With fists flying he balks the villains, who are ready to ship their tainted cattle, clears Wheeler's herd and rounds up Martha.

Gene himself sings several pleasant prairie songs and tears into the crooks for the relatively few bursts of fast action. Smiley Burnette carries the comedy in his usual style as deputy Frog. Walter Miller and George Cleveland play the villains for audience hisses and Jack Mulhall steps in briefly as the gullible veterinary. It's an average Autry, sure sale for his fans, but perhaps a bit mild for those who like more rough-and-tumble toughness.

INSIDE STORY:

Produced and distributed by
20th Century-Fox
Director: Ricardo Cortez
Screenplay: Jerry Cady
Story: Ben Ames Williams
Photography: Virgil Miller
Art Directors: Bernard Herzbrun, Albert Hogsett
Music Director: Samuel Kaylin
Editors: Jack Murray, Norman Colbert

Barney Callahan	Michael Whalen
June White	Jean Rogers
Snapper Doolan	Chick Chandler
Gus Brawley	Douglas Fowley
Paul Randall	John King
Aunt Mary Perkins	Jane Darwell
Eunice	June Gale
Uncle Ben Perkins	Spencer Charters
Whitey	Theodore von Eltz
Collins	Cliff Clark
J. B. Douglas	Charles D. Brown
District Attorney	Charles Lane
Flora	Jan Duggan
Dora	Louise Carter
Hopkins	Bert Roach

Routine mystery melodrama, another in the Roving Reporter series, in which columnist Barney and photographer Snapper look for the loneliest girl in town and find both her and a gangster plot. (Adults & Young People)

(Running time, 60 minutes)

The last time Barney Callahan was only a reporter. This time he has just been promoted to a column and, while celebrating the raise, writes a piece about himself being "New York's loneliest man" and wondering who is "the loneliest girl." His editor thinks it a swell idea and insists he carry through with a Christmas holiday down on the farm when the girl is found. A June White, who is a hostess in the Club Fantasy in which a young playboy has recently been murdered, answers the column under an assumed identity and goes off to Uncle Ben's farm with Barney. But the owner of the Club, sinister Gus Brawley, follows and kidnaps her — she knows too much and must be eliminated. Barney hurries about New York and at last finds her in a hospital nearly drowned after being dumped in the East River by Brawley. She tells him the murder tale and with friend photographer Snapper he dives into the mystery which rattles along for excitement but is solved in time for Barney and June to depart once again for Uncle Ben's to welcome the new year together.

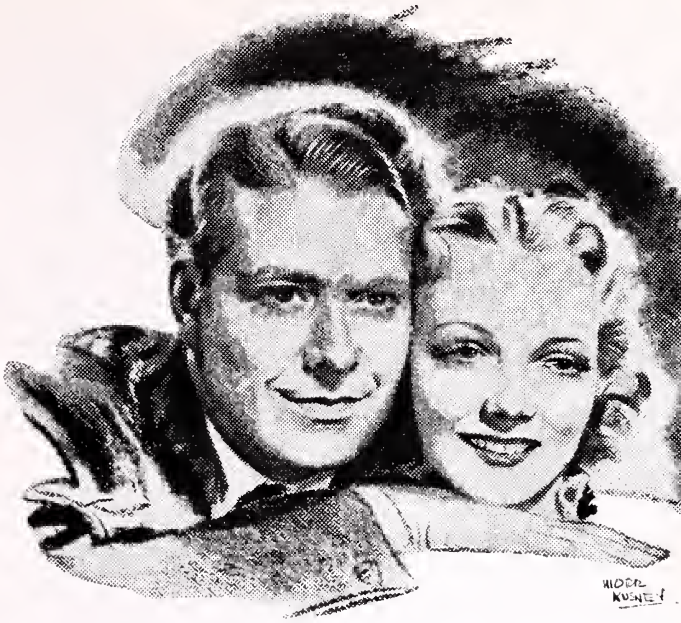
Michael Whalen is again the debonair Barney and Chick Chandler the bulb-flashing Snapper inserted for comedy. Ricardo Cortez, who makes his bow as a director with this safely formula film, has given it fair pace and some moments of suspense. It's aimed at the program filler level and will land just there.

LET FREEDOM RING:

Produced by Harry Rapf for MGM

Director: Jack Conway
Screenplay: Ben Hecht
Photography: Sidney Wagner
Montage Effects: John Hoffman
Music Director: Arthur Lange
Art Director: Cedric Gibbons
Editor: Frederick Y. Smith

Steve Logan	Nelson Eddy
Maggie Adams	Virginia Bruce
Chris Mulligan	Victor McLaglen
Thomas Logan	Lionel Barrymore
Jib Knox	Edward Arnold
David Bronson	Guy Kibhee
"The Mackerel"	Charles Butterworth
Rutledge	H. B. Warner
Underwood	Raymond Walburn
"Bumper" Jackson	Dick Rich
Gagan	Trevor Bardette
"Pop" Wilkie	George F. Hayes
Ned Wilkie	Louis Jean Heydt
"Ma" Logan	Sarah Padden
"Curly"	Eddie Dunn
Sheriff Hicks	C. E. Anderson



Nelson Eddy Virginia Bruce

"LET FREEDOM RING"

Big and gusty and galloping melodrama of pioneer days in the west, packed with patriotic appeals, plenty of music and more of action and romance; the tall tale of a Harvard law grad who leads ranchers and workers in opposing an unscrupulous railroad magnate and asserting their American freedom. (Adults & Young People)

(Running time, 85 minutes)

Representatives of the motion picture industry have been talking about an Americanization campaign. **Let Freedom Ring,** which appears with surprisingly little advance ballyhoo, is MGM's initial contribution to the cause. It strikes the patriotic tone at the start with a star-spangled cast and alternate stripes of wholesome romance and red-blooded action, working up to a stirring climax in which Nelson Eddy outdoes himself leading a massed crowd of railroad workers in the singing of "America." Almost from the beginning the flag-waving purpose is apparent and unashamed — and shrewdly handled with skilful showmanship that carries it along with galloping pace, attractive music and lusty melodramatic action.

Young Steve Logan, fresh from Harvard Law, comes home to the west to find his father, crippled rancher Thomas Logan, a leader in the opposition to ruthless Jim Knox, railroad magnate who is personally supervising the expansion of his road toward the coast. This Knox has a gang of cutthroats who burn down the homes of ranchers who refuse to sell out at a low figure — according to the law a man without a roof over his head can not retain his property. He also has Chris Mulligan, tough boss of the railroad gang, to keep the miscellaneous collection of immigrant workers under control. It doesn't take young Steve long to note the situation and realize that unorganized opposition can accomplish little. He poses as a friend of Knox to gain the financier's confidence, even though this means that Maggie Adams, lovely proprietress of a local restaurant, will misunderstand his motive and rate him a traitor. Secretly he publishes a newspaper in a cave hide-out to incite the workers to claim the liberty they came to America to find. His efforts to show Mulligan the evil of the railroad's ways meet little success until he battles the tough boss to a finish in the cave. He has able aid in his crusade from two contrasting individuals, one a meek saloon pianist who develops amazing courage, the other a smooth gambler dying from tuberculosis but still very quick on the trigger. At the last, when the issue is clear for the showdown, he delivers a vigorous Americanism oration — and Maggie helps him lead the workers for "America" and Mulligan is out in front to clear the villains from the land of the American pioneers.

That's wild and wooly melodramatic stuff, wrought this time with the canny twists of scenarist Ben Hecht. Nelson Eddy as Steve, Lionel Barrymore as his father Thomas, Victor McLaglen as Mulligan, Virginia Bruce as Maggie, Edward Arnold as railroad baron Knox, Charles Butterworth as the pianist, H. B. Warner as the gambler — these are stalwart players all with colorful, robust roles to romp thru. Nelson Eddy, in particular, seems to relish the opportunity to stride about manfully and fight as well as sing. The music runs through Irish ballads and folk songs in addition to the "America" climax, and there are two new ditties. The photography is toned in sepia. It's a big, lavish production with plenty of popular punch.

MR. MOTO TAKES A VACATION:

Produced and distributed by
20th Century Fox
Director: Norman Foster
Screenplay: Philip MacDonald, Norman Foster
Photography: Charles Clarke
(Based on the character created by J. P. Marquand)
Editor: Norman Colbert

Mr. Moto	Peter Lorre
Hendrix Manderson	Joseph Schildkraut
Professor Hildebrand	Lionel Atwill
Eleanor Kirke	Virginia Field
Howard Stevens	John King
Susan French	Iva Stewart
Archie Featherstone	George P. Huntley
Paul Borodoff	Victor Varconi
Wendling	John Bleifer
Wong	Honorable Wu
David Peréz	Morgan Wallace
Joe Rubla	Anthony Warde
O'Hara	Harry Strang
Prince Suleid	John Davidson

Another and minor Mr. Moto mystery, in which the Oriental detective, surrounded by unconvincing and stereotyped melodramatics captures a famous criminal trying to steal the crown of the Queen of Sheba. (Adults & Young People)

(Running time, 65 minutes)

No fan of the masterly **Mr. Moto** will be fooled by the suggestion that he is taking a vacation—he is, of course, really matching wits with an arch-criminal, so devious and diabolical that he will finance an expedition to Africa to dig up for the San Francisco museum the Queen of Sheba crown which he intends to steal. Mr. Moto is on hand, ostensibly just a tourist, when the crown is unearthed and he is never far away as it travels to San Francisco. He knows that a famous criminal, thought to be dead, will be after the prize. As the camera snoops about dark streets and mysterious passages and into the creepy museum itself and shadowy figures slink about to create a menacing atmosphere, the two antagonists move towards their battle which spreads havoc through the museum but results in the capture of the criminal. A blundering Englishman for comedy and a romance between a young archeologist and a museum worker fill out the formula. Peter Lorre, set his role, simply is Mr. Moto and he has behind him a good supporting cast. But they have little real material with which to work and the story, confusing at best, drags between bursts of activity. The title is singularly prophetic.

LET US LIVE:

Produced by William Perlberg for
Columbia
Director: John Brahm
Screenplay: Anthony Veiller, Allen Rivkin
Story: Joseph F. Dineen
Photography: Henry Freulich
Art Director: Lionel Banks
Music Director: M. W. Stoloff
Editor: Al Clark

Mary Roberts	Maureen O'Sullivan
"Brick" Tennant	Henry Fonda
Lieutenant Everett	Ralph Bellamy
Joe Linden	Alan Baxter
District Attorney	Stanley Ridges
Chief of Police	Henry Kolker
Joe Taylor	Peter Lynn
Ed Walsh	George Douglas
Frank Burke	Philip Trent
Jimmy Dugan	Martin Spellman

Serious legal melodrama, simply and directly told; the story of two men innocently convicted of murder and of the fiancee of one of them who uncovers the real killers just in time to stop the execution. (Adults)

(Running time, 68 minutes)

Let Us Live presents the familiar material of the conviction of innocent individuals and last minute rescue just as the execution deadline nears. But it treats that material with serious sincerity and seems more interested in editorially condemning a system of law enforcement which desires a conviction simply for the sake of a conviction than merely in providing melodramatic excitement.

In an unidentified city crime has been rampant and law officials are determined to make a showing. A taxi is used for a getaway after a robbery in which a man is killed and the police round up all the city's taxi-drivers, among them red-headed Brick. At the time of the killing he had actually been in church with his fiancee, Mary, but one of the witnesses identifies him as the killer and the other onlookers follow that lead. Brick and his pal Joe — dragged in because the crooks had been heard to use that name — are caught in a cumulative net of circumstantial evidence and sentenced to death. Single-handedly Mary tries to uncover new evidence, but learns that the officials consider the case closed. They have what they want, a conviction. Then detective Everett, who is disgusted at such an attitude, resigns to help her track down the real murderers. Brick and Joe are saved from death — but the effect of the experience is permanent. Brick is now bitter and unforgiving.

To achieve the circumstantial evidence for the conviction, the plot resorts to far-fetched coincidence. Once sentence is passed, however, the picture is so earnest in its condemnation of the attitude of the officials that one is almost convinced it will defy screen tradition and permit the execution for emphasis. The production is in general direct and competent with Henry Fonda and Maureen O'Sullivan plugging steadily at honest portrayals in the leads. As a serious preachment, it is a good job. Whether it has popular appeal for mass audiences is definitely doubtful.

SCHOOL FOR HUSBANDS:

Produced by Richard Wainwright,
distributed by J. H. Hoffberg
Director: Andrew Marton
Screenplay: Austin Melford, Frederick Jackson, Gordon Sherry
Play: Frederick Jackson
Photography: Phil Tannura

Marion Carter	Diana Churchill
Geoffrey Carter	Henry Kendall
Diana Cheswick	June Clyde
Morgan Cheswick	Romney Brent
Leonard Drummond	Rex Harrison
Kate	Roxie Russell
Chauffeur	Phil Thomas
Whittaker	Richard Golden
Joan	Judith Gick
Maid	Joan Kemp-Welsh

Sophisticated combination of drawing-room comedy and bedroom farce about a literary love-expert philanderer and two husbands who want to test the fidelity of their wives. (Adults)

(Running time, 70 minutes)

School for Husbands is the type of sophisticated comedy which was common in this country before the clean-up crusade prompted the movie-makers to pay attention to their Production Code. It's a British importation and will probably play only the arty spots, the little theatres which cater to specialized audiences. Undoubtedly it will reach various sections in slightly different forms as local censors snap their scissors. The topic itself is spicy, there are quite a few double-meaning lines and some of the negligee sequences may draw scissor-judgment.

Briefly, it is the story of the Carters and the Cheswicks, close friends. The husbands are complacent humdrum humans and the wives are lonesome for romance. Along comes Leonard Drummond, smooth-talking novelist, who sympathizes with the wives and offers the husbands advice about "wife insurance." He believes in flavorous gallantry, floral reminders and attention to the feminine "siren instinct." The wives flutter into intrigues with him, one more or less in earnest, the other ostensibly to protect her friend. And the husbands, prompted by the sly Drummond, evolve a scheme to test their wives. They all get mixed up and the mixing provides farcical situations in the stage bedroom manner which at last resolve without anyone being seriously burned.

Rex Harrison, who was last seen in **The Citadel cast,** leads most of the way as the philandering novelist, smirking brightly and tossing off epigrams. The husbands trail along with stagey performances and the wives are given ample opportunity to display their charms. The first portion is slowed by much talk, but the latter picks up speed for the farce. The treatment is broad and there is even a bathtub sequence with one of the wives peeking coyly around soap-bubbles.

YOU CAN'T CHEAT AN HONEST MAN:

Produced by Lester Cowan for Universal
Director: George Marshall
Story: Charles Bogle (W. C. Fields)
Screenplay:
Photography: Milton Krasner
Art Director: Jack Otterson
Editor: Otto Ludwig

Larson E. Whipsnade	W. C. Fields
Edgar Bergen	Edgar Bergen
Charlie McCarthy	Charlie McCarthy
Mortimer	Mortimer Snerd
Vicky Whipsnade	Constance Moore
Mrs. Bel-Goodie	Mary Forbes
Mr. Bel-Goodie	Thurston Hall
Princess Baba	Princess Baba
Phineas Whipsnade	John Arledge
Butler	Charles Coleman
Corbett	Edward Brophy
Burr	Arthur Hohl
Blacaman	Blacaman
Cheerful	Eddie Anderson
Chester	Grady Sutton
Deputy Sheriff	Ferris Taylor
Roger Bel-Goodie	James Bush
Ronnie	Ivan Lebedeff

Hilarious sideshow farce with W. C. Fields clowning superbly through a series of old and new slapstick antics and carrying on his feud with Charlie McCarthy to fill in a rambling tale about a circus owner who saves his daughter from marrying a millionaire just to pay up their bills. (Adults & Young People)

(Running time, 75 minutes)

W. C. Fields Edgar Bergen Charlie McCarthy
"YOU CAN'T CHEAT AN HONEST MAN"

W. C. Fields, who concocted this screenplay as he has several of his others under the name of Charles Bogle, has created for himself a new and gustily captivating character, Larson E. Whipsnade, circus proprietor and tricky quarry of bill collectors. Once a variety player, however, always a variety player — he has provided as story framework only a random, rambling tale which lacks dramatic continuity and has little suspense moving towards a definite climax.

That safely said, the assurance can be given that, for the Fields fans, at least, this Larson E. Whipsnade, though he might have profited from, has no pressing need of the usual ingredients of a workable screen script. Those who appreciate the inimitable clowning of W. C. Fields, who pitched into this picture as if to prove that his recent illness has not impaired his comic vigor and unique brand of drollery, regularly ask nothing more than sufficient screen time devoted to his antics. His old tricks are still laughable and his new ones, including his shower-bath arrangements with a pet elephant, his doubling for assorted circus performers and a richly comical ping-pong game, are eminently so.

This Whipsnade is the whacky proprietor of a traveling circus, always one short jump of his creditors, and his blustering exterior hides, not the customary heart of gold, but a gold-brick. The mainstay of his show is the ventriloquist act of Edgar Bergen with Charlie McCarthy and the country cousin, Mortimer Snerd; but Whipsnade, who carries on Field's "air-feud with Charlie, is capable of feeding his wisecracking pest to an alligator and of sending the three of them aloft in a captive balloon which is no longer captive. His son Phineas tries to promote the marriage of sister Cicky to a wealthy nitwit, but papa Whipsnade spoils this little scheme by horrifying the highbrow wedding party with his lowbrow antics. Which is, after all, scarcely a serious offense — Vicky really loves performer Bergen and has only been trying to help her father pay his bills.

Fields himself is in fine comic form and his Whipsnade, aimed at laughs not a sympathetic characterization, is a robust, irresistible performance. Charlie McCarthy is amusing enough, though some of his repartee seems forced, and he is often outclassed for comedy by cousin Mortimer. Edgar Bergen manipulates them both with amazing skill and fills in the relatively minor romance adequately with the attractive aid of Constance Moore. It's a patchwork picture, primarily a series of variety skits and slapstick fun, and many of the patches are fine Fields entertainment.

TWELVE CROWDED HOURS:

Produced by Robert Sisk for RKO Radio
Director: Lew Landers
Screenplay: John Twist
Story: Garret Fort, Peter Ruric
Photography: Lee Marcus
Music Director: Roy Webb
Art Director: Van Nest Polglase
Editor: Harry Marker

Nick Green	Richard Dix
Paula Sanders	Lucille Ball
Dave Sanders	Allen Lane
Inspector Keller	Donald MacBride
Costain	Cyrus W. Kendall
McEwen	Granville Bates
"Red"	John Arledge
Tom Miller	Bradley Page
Thelma	Dorothy Lee
Berquist	Addison Richards
Allen	Murray Alper
Jimmy	John Gallaudet
Rovitch	Joseph de Stephanie

Crisp, straightforward crime melodrama about one night's adventures of a reporter trying to help the paroled brother of the girl he loves and track down a gang of policy racketeers. (Adults)

(Running time, 63 minutes)

It's New York and it's a big night for Nick Green, fearless reporter who, after some of his articles have resulted in the conviction of innocent Dave Sanders, has helped get the boy out on parole and is now trying to make his peace with Dave's sister, Paula. A big story breaks: a car has been crushed by a specially-built truck and three of its occupants killed outright, one of them the editor of Nick's paper. It's the result of some crooked work in the already sufficiently crooked policy racket. Nick discovers the big shot villain responsible and dives into dangerous adventures. Young Dave is suspected by the police and Nick's efforts to clear him merely mix up matters the more. Action excitement clicks along and suspense rises until at last the big shot is destroyed in his own trap and with him his accomplices, Dave and Nick both are absolved of all charges and Paula is ready for romance.

The names of the cast are those of old hands at this type of standard screen fare and they repeat previous roles with routine skill, led by the dependable veteran Richard Dix. At the start a specially edited sequence of blended shots introduces nighttime in New York and at the finish another shows daybreak twelve hours later. The intervening production hits the melodramatic average, substituting as usual pace and excitement for story plausibility and characterization.

HUCKLEBERRY FINN:

Produced by Richard Thorpe for MGM

Director: Richard Thorpe
Screenplay: Hugo Butler
Book: Mark Twain
Photography: John Seitz
Music: Franz Waxman
Art Director: Cedric Gibbons
Editor: Frank E. Hull

Huckleberry Finn	Mickey Rooney
The "King"	Walter Connolly
The "Duke"	William Frawley
Jim	Rex Ingram
Mary Jane	Lynne Carver
Susan	Jo Ann Sayers
Captain Brandy	Minor Watson
Widow Douglas	Elisabeth Risdon
"Pap" Finn	Victor Kilian
Miss Watson	Clara Blandick

Atmospheric comedy-melodrama which follows the story but not necessarily the spirit of Mark Twain's classic and gives Huck's journey down the Mississippi with runaway slave Jim the broad treatment of an adventure fable. (Adults & Young People)

(Running time, 88 minutes)

With conscientous care and only minor liberties, this film version follows the story outline of Mark Twain's Huckleberry Finn. Those who have enjoyed the book primarily for its picaresque tale of adventures down the rolling Mississippi should find little fault with the film, which details those adventures competently and evokes the savor of the river and the riverfolk. But those who return again and again to the novel for the depth of its humor and the superb characterizations, not only of Huck himself and Jim, but also of the Widow Douglas, the King and the Duke, will be disappointed. The treatment is broad, often farcial and at times almost caricatured. There are liberal doses of adolescent sentiment and the action sequences are outright melodrama. As a fabulous tale of an escapade that becomes a wild adventure, Huckleberry Finn is average screen fare with touches of the Mickey Rooney magic. But it is only a part, and the lesser part, of Mark Twain.

Once again poor Huck is in the social strait-jacket imposed for his own good by the Widow Douglas and Miss Watson. When his drunken father tries to obtain money from the widow, Huck runs away, is caught by his father, then escapes again leaving behind faked evidence of his having been murdered. With negro Jim, runaway slave, he starts down the river on a raft. Boarded by two confidence men calling themselves the King of France and the Duke of Bridgewater, they float on, perpetrating assorted frauds on villages along the way. Then Huck exposes the crooked pair's plan to swindle two heiresses out of an estate and with Jim flees into the woods. He is bitten by a snake and Jim, knowing it means capture, carries him back to safety. While recovering, Huck learns that the faithful Jim has been returned and charged with his own murder—so with the aid of Captain Brandy and a Mississippi packet, he dashes madly back to save Jim from a lynch-mob, though that will mean that he himself must return to the widow, don shoes once more and trot off to school.

Mickey Rooney's Huck is an engaging youngster of his own pattern, played straight with occasional too obvious attempts to cover up his sophisticated experience with homespun naturalness. Rex Ingram's Jim is a strong and sincere portrayal. Walter Connolly and William Frawley have great sport with the King and the Duke, presenting them with broad strokes and a burlesque flavor. The musical score and fine photography help create the river atmosphere, maintained throughout by distinctive settings. It's the Mark Twain label which will draw critical fire.

FAST AND LOOSE:

Produced by Frederick Stephani for MGM

Director: Edwin L. Marin
Screenplay: Harry Kurnitz
Photography: George Folsey
Art Director: Cedric Gibbons
Editor: Elmo Veron

Joel Sloane	Robert Montgomery
Garda Sloane	Rosalind Russell
Vincent Charlton	Reginald Owen
Nicholas Torrent	Ralph Morgan
Christopher Oates	Etienne Girardot
Dave Hilliard	Alan Dinehart
Christina Torrent	Jo Ann Sayers
Bobby Neville	Joan Marsh
Phil Sergeant	Anthony Allan
Gerald Torrent	Tom Collins
"Lucky" Nolan	Sidney Blackmer
Mrs. Torrent	Mary Forbes
Forbes	Donald Douglas
Craddock	Leonard Carey

Fast and lively comedy-mystery in the "Thin Man" manner in which an amateur sleuth book-dealer and his wife wangle their way through the problem of a rare manuscript theft and a trio of murders. (Adults & Young People)

(Running time, 75 minutes)

Fast and Loose is a sequel to **Fast Company** in which Joel and Garda Sloane, in their whacky romantic style, broke up a book-robbery racket. He's a book dealer who spends his leisure as an amateur detective for an insurance company and she is his ever-loving wife who indulges in running wisecracks about his master-mind pretensions and always manages to mix herself in the midst of the mysterious developments. This time they graduate to a case about the rarest thing in the bibliophile's repertory—so rare that it exists only in reel life, a Shakespearian manuscript. Joel is commissioned by eccentric millionaire Christopher Oates to purchase it from owner Nicholas Torrent. The three of them, Joel and Garda and Oates, go to the Torrent home for a weekend to inspect the manuscript and walk into a chilly household. Everyone there is hiding something and the air, already thick with suspicions, is soon thicker when a book broker is cracked over the head in front of the library safe and Joel proves the manuscript therein a forgery. The trail of the original soon

Mickey Rooney

"HUCKLEBERRY FINN"

becomes also that of a killer who accomplishes three murders before Joel and his Garda, to the tune of melodramatic but merry adventures, straighten everything out and nab the villain.

The mystery itself is not actually neglected and it has its grim aspects and usual quota of suspects. But the emphasis is on the comedy, the witty dialogue and the romantic camaraderie of Joel and Garda, which is somewhat strained when he hobnobs with a gambler's girlfriend to obtain information.

Robert Montgomery and Rosalind Russell replace Melvyn Douglas and Florence Rice in the lead roles and romp along in true light comedy style, he assured and happy-go-lucky, she lovingly cynical about his detective ability and gaily blundering into danger. Etienne Girardot, as millionaire Oates, is a great help with the humorous episodes and leads an exceptionally able supporting cast. Jo Ann Sayers, hailed as the latest screen "find," gives evidence of being just that in her brief bit as the daughter of the manuscript owner. It's fast and fluffy and inconsequential—amiable light entertainment.

Sylvia Sidney Leif Erikson

"ONE THIRD of a NATION"

ONE THIRD OF A NATION:

Produced by Harold Orlob for Paramount

Director: Dudley Murphy
Screenplay: Oliver H. P. Garrett
Adaptation: Dudley Murphy
Play: Arthur Arent
Photography: William Miller
Art Director: Walter Keller
Editor: Duncan Mansfield

Mary Rogers	Sylvia Sidney
Peter Cortlant	Leif Erikson (Courtesy of Group Theatre)
Sam Moon	Myron McCormick
Donald Hinchley	Hiram Sherman
Joey Rogers	Sidney Lumet
Ethel Cortlant	Muriel Hutchison
Arthur Mather	Percy Waram
Assistant District Attorney	Otto Hulitt
John (butler)	Horace Sinclair
Myrtle	Iris Adrian
Mr. Rogers	Charles Dingle
Mrs. Rogers	Edmonia Nolley
Mr. Cassidy	Hugh Cameron
Mrs. Cassidy	Julia Fassett
Mr. Rosen	Baruch Lumet
Inspector Castle	Byron Russell
Building Inspector	Robert George
Inspector Waller	Wayne Nunn
Mr. Cohen (1870)	Max Hirsch
Mrs. Cohen (1870)	Miriam Goldina
Min	Bea Hendricks
Jim	William

Revised screen version of the WPA slum-clearance stageplay; a screen editorial which attempts a compromise between propaganda and melodramatic entertainment and as a result lacks punch either way and becomes a conventional boy-meets-girl story with a realistic slum background. (Adults)

(Running time, 75 minutes)

This is the first of the WPA productions to be transferred to the screen and in the process both the vitality of the "living newspaper" technique and the direct drive of the message have been lost. The sincerity of its makers — it is not a Hollywood studio job, it was produced by Dudley Murphy in Astoria — is undoubted. But the attempt to make it more palatable as entertainment for mass audiences has been done with little imagination and not much writing skill. It has moments of effectiveness, individually able performances, some good photography and striking montage effects and occasionally the treatment does make the old-law tenement, which dominated the stage version, a significant symbol of despair and human misery. But the general impression seems, as a film with a message, little more than a restatement of what other films have said, that slums are a social problem and something ought to be done about them, and, as entertainment, just another rich-man-poor-girl program melodrama.

The story is briefly, that of the romance of Peter Cortlandt, wealthy playboy owner of many tenements, and Mary Rogers, poor girl from the East Side whose brother Joey has been crippled for life by a fire in one of Cortlandt's buildings. Influenced by Mary and by the discovery of actual conditions in the tenements he has inherited, Peter plans to rebuild decent and safe buildings. He is blocked for a time by the opposition of his snobbish sister and his business manager. But when little Joey, despairing of action and hating the symbolic old building, fires it and is himself burned to death, Peter takes matters into his own hands and starts the good work. His reward is a sweet smile from Mary.

Leif Erikson is a simple and sympathetic Peter, the rich but noble young man, and Sylvia Sidney is, as usual, intensely earnest as Mary. Myron McCormick contributes a fine performance as her radical boyfriend Sam. The supporting players, many of them recruited from the theatre, tend more to stage than to screen technique but offer obviously sincere portrayals. Nat Shilkret's musical score is a definite asset throughout.

Author Arthur Arent had, whether right or wrong, a definite solution to the problem in his play. The screen version suggests that the solution is to have slum buildings owned by susceptible young men who meet Sylvia Sidneys while motoring along the East River front.

THE MUTINY OF THE ELSINORE:

Produced by Argyle Productions, released by Associated British

Director: Roy Lockwood
Screenplay: Beaufoy Milton
Novel: Jack London
Photography: Bryan Langley
Editor: F. H. Bickerton

Jack Pathurst	Paul Lukas
Mr. Pike	Lyn Harding
Margaret West	Kathleen Kelly
Bert Rhyne	Clifford Evans
Charles Davis	Michael Martin-Harvey
O'Sullivan	William Devlin
Mr. Mellaire	Ben Soutten
Capt. West	Conway Dixon
Murphy	Pat Noonan
Shorty	Tony Sympson
Twist	Hamilton Keene
Benson	Alec Fraser
Wada	Jiro Soneya

Salty and realistic sea melodrama which translates the Jack London story into pictorial terms with superb photography and able direction. (Adults & Young People)

(Running time, 73 minutes)

It is relatively easy to pick such minor flaws in this British-made thriller as up-to-date clothes on the handsome hero supercargo aboard a brigantine back in the sailing-ship days and modern slang on the lips of oldtime sailors. But these are unimportant against the genuine merit of the film as a whole, which has a good sea tale to tell and tells it with calculated pace and rising suspense aboard a real ship on a real ocean with some of the finest seagoing photography the screen has ever offered. These are not process shots in a studio tank, but thrilling scenes cannily studied for photographic effect. Whether up aloft in the rigging, down on the deck or deep inside the old boat, the camera has always caught the authentic flavor of a life that is past and the result is a scenic background of realistic photography at its best.

The story itself is standard two-fisted stuff. Jack Parkhurst, novelist, is aboard the Elsinore to acquire local color for a new book. At the close he has all he wants and more. A sailor has gone mad. The captain has been stabbed, the loyal first-mate shot. Parkhurst himself and one of the crew have had to take charge to save the captain's daughter and fight against the mutineers who are led by the villainous second mate. Pistol battles and pitched battles rage across the deck and, though the outcome is never in doubt for veteran movie fans, the way thereto is spotted with action excitement. Director Roy Lockwood has alternated the incidents in refreshing style and the material permits several strong characterizations. Paul Lukas and Lynn Harding do well enough as the heroes, but the villains outclass them with vigorous portrayals, in particular Michael Martin-Harvey as a "sea-lawyer," William Devlin as the mad sailor and Ben Soutten as the sinister second mate. Jack London may have been even tougher in print, but even Jack London never caught the flavor and the beauty of an old windjammer riding the high seas more effectively than has cameraman Bryan Langley.

MR. MOTO'S LAST WARNING:

Produced by Sol M. Wurtzel for
20th Century-Fox

Director: Norman Foster
Screenplay: Philip MacDonald,
Norman Foster
Photography: Virgil Miller
Editor: Norman Colbert

Mr. Moto	Peter Lorre
Fabian	Ricardo Cortez
Connie	Virginia Field
Danforth	John Carradine
Eric Norvel	George Sanders
Mary Delacour	Joan Carol
Rollo	Robert Coote
Madame Delacour	Margaret Irving
Hawkins	Leyland Hodgson
Hakim	John Davidson

Sixth of the series and faithful to the formula of the others; Mr. Moto, despite narrow escapes and constant danger, prevents a devilish plot which would have precipitated an international crisis. (Adults & Young People)

It is a deep and devilish plot which these arch-conspirators, led by the resourceful Fabian, have concocted. They plan to blow up the French fleet near the Suez Canal and destroy the Anglo-French friendship. Their task seems simple — is not Mr. Moto safely in his grave? But Mr. Moto had outwitted them. He is very much alive and masquerading as an Oriental shopkeeper, is hot on their trail. Despite his warnings, Scotland Yard's Danforth is sent to death in a diving bell at the bottom of the Mediterranean. Then Mr. Moto himself is captured by the crooks, tied in a sack and dropped into the sea. It's as tough a spot as he has yet been in — and how he escapes to achieve vengeance and save the French fleet in the very nick of fast-running time keeps up the standard of his previous prowess.

Peter Lorre, of course, is Mr. Moto and Ricardo Cortez is his present opponent. The pace, until near the finish, seems a trifle slower than that of the others, but Mr. Moto will still satisfy his fans.

NAVY SECRETS:

Produced by Scott R. Dunlap for
Monogram

Director: Howard Bretherton
Screenplay: Harvey Gates
Photography: Harry Neumann
Music Director: Edward Kay
Editor: Russell Schoengarth

Carol	Fay Wray
Steve	Grant Withers
Nick	Dewey Robinson
Conjer	William von Brincken
Jimmy	Craig Reynolds
Slavins	George Sorrell
Benje	Andre Cheron
Peter	Robert Frazer
Daly	Joseph Crehan
Babe	Duke York
Drunk	Arthur Housman
Captain	Joe Girard

Program melodrama that starts like a familiar navy romance and winds itself into an involved and sinister spy plot successfully foiled by the two secret agents unaware of each other's true identity. (Adults & Young People)

When sailor Steve steps up to meet a girl named Carol, who has been waiting for a date with petty officer Jimmy, explains that his pal is serving time in the brig and persuades her to accept him as a substitute, any film fan would be justified in dismissing the title as misleading and regarding **Navy Secrets** as another navy romance. Even Steve's insistence that they go to the very places Jimmy would have taken her stirs no suspicions. But then there is the strange business about the letter which Steve has promised to deliver for Jimmy. Steve has, strangely, forgotten the man's name and when Nick, owner of the first restaurant they visit, learns about that letter, he attempts to get hold of it. Then Benje of Benje's Bar, ready to claim the message, is tipped off by a sinister fellow called Slavins to deny he is the right man. The clear air of young romance is fogging fast and before long sailor Steve and Carol are in the power of the spy ring. The letter is a forgery and the future looks black for Steve. But the villains think Carol is really the girlfriend of Jimmy, who is one of their men, and let her go. She promptly saves Steve, who brings in the police to round up the gang. Love has caught him and, though he is sure she is a spy, he frees Carol. His surprise is greater than that of regular film followers when, at the Naval Intelligence Office, he learns she actually is another and equally brilliant secret agent.

It is regulation screen espionage melodrama, more concerned with action than with plausibility and snapped along at a good pace by an old-hand cast led by Grant Withers as a forthright Steve and Fay Wray as an efficient Carol. The villains are cut to the familiar pattern and the general production rates about adequate for the material.

TEXAS STAMPEDE:

Produced and distributed by Columbia

Director: Sam Nelson
Screenplay: Charles Francis Royal
Photography: Lucien Ballard
Editor: William Lyon

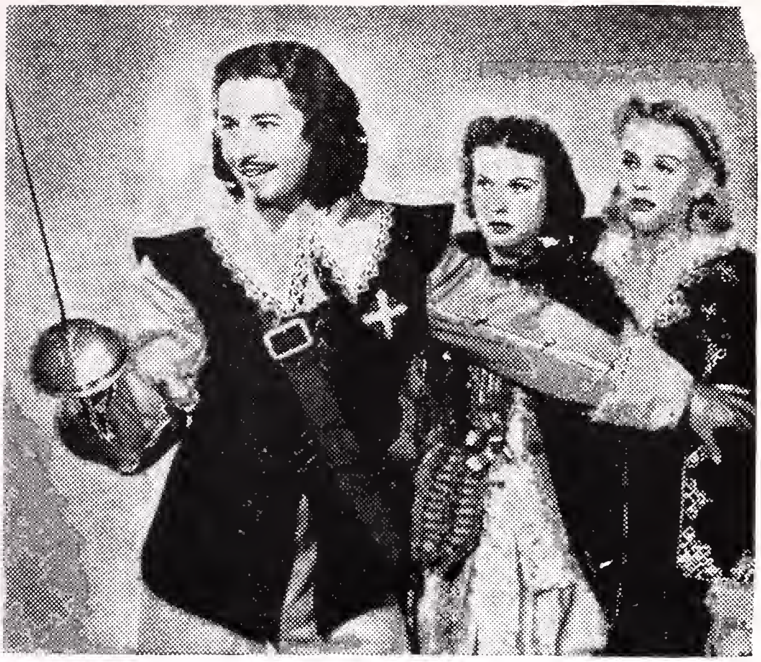
Tom Randall	Charles Starrett
Joan Cameron	Iris Meredith
Wayne Cameron	Fred Kohler, Jr.
Jeff Cameron	Lee Prather
Zack Avery	Rahael Bennett
Abe Avery	Blackjack Ward
Hank	Hank Bell
Hobbs	Edmund Cobb
Owens	Eddie Hearn
Seth	Ed Coxen
Bob	Bob Nolan

Sons of the Pioneers

Action-crammed western in which a neutral sheriff has a tough and dangerous time trying to patch up a feud between cattlemen and sheepmen. (Adults and Young People)

Sheriff Tom Randall, though a handsome young man, is one of those oldtime law officers who believes in enforcing the law even among his friends. He is trying to effect a peaceful settlement of the trouble between the sheep herders who are barring the way to the remaining water and the cattlemen who have been forced by dry weather to bring their stock down to the lowlands. When the brother of his sweetheart Joan wounds a sheepman, Sheriff Tom reluctantly arrests him and Joan promptly breaks their engagement. While Tom resolutely refuses the demands of the cattlemen that he release his prisoner, a gun is smuggled in and the brother escapes, wounding Tom in the struggle for freedom. It takes more than a bullet wound to stop Sheriff Tom, and the next day he rides forth and recaptures his man. But the cattlemen are ready now to fight their way to water and Tom makes a desperate effort to prevent a pitched battle, succeeds in persuading the sheepmen to let the cattle through. The going is ticklish and dangerous, and just as everything is smoothing out, the cattle, smelling water, stampede and Joan is directly in their path. In a mad race with the rushing herds, Sheriff Tom snatches her to safety and the prospect of a return engagement.

Charles Starrett, debonair and quick in action, adds to his series another heroic sheriff fighting for peace. The Sons of the Pioneers again supply musical interludes, this time with three new western songs. Iris Meredith is a properly decorative and useless heroine in need of strong-man protection. And the villain is really the clash of range notions — there isnt a single individual who can be soundly hissed as a deep-dyed conventional crook.



Don Ameche **Pauline Moore** **Gloria Stuart**

"THE THREE MUSKETEERS"

THE THREE MUSKETEERS:

Produced by Darryl F. Zanuck for
20th Century-Fox
Director: Allan Dwan
Screenplay: M. M. Musselman, William A. Drake, Sam Hellman
Photography: Peverell Marley
Music & Lyrics: Samuel Pokrass, Walter Bullock
Art Directors: Bernard Herzbrun, David Hall
Music Director: David Buttolph
Editor: Jack Dennis

D'Artagnan	Don Ameche
Three Lackeys	Ritz Brothers
Milady De Winter	Binnie Barnes
Queen	Gloria Stuart
Lady Constance	Pauline Moore
King	Joseph Schildkraut
Naveau	John Carradine
De Rochefort	Lionel Atwill
Cardinal Richelieu	Miles Mander
Athos	Douglas Dumbrille
Aramis	John King
Porthos	Russell Hicks
Vitray	Gregory Gaye
Duke of Buckingham	Lester Matthews
Landlord	Egon Brecher
Bailiff	Moroni Olsen
Captain Fageon	Georges Renavent
Ship Captain	Montague Shaw
Guards	Jean Parry Fredrik Vogeding

Hilarious and hectic musical comedy with Don Ameche as a personable and tuneful D'Artagnan once again saving the Queen's honor and the Ritz Brothers as three lackeys masquerading in the clothes of the Three Musketeers. (Adults and Young People)

(Running time, 72 minutes)

Many admirers of D'Artagnan and his three incomparable companions will groan aloud at the liberties Darryl Zanuck has taken with their favorite adventure tale. Alexander Dumas the elder, who himself paid little attention to such petty matters as authors' rights, would probably, could he see this film, roar heartily at the sport. Mr. Zanuck has used the familiar story of the expedition to bring back the Queen's necklace from the Duke of Buckingham in time to thwart the scheming Richelieu, as the basis for a broad and often burlesqued musical comedy. D'Artagnan himself, of course, can not be caricatured—Mr. Zanuck would be howled out of Hollywood by the thousands who have carried that sword in imagination. Don Ameche, therefore, is a relatively serious hero whose chief softening from the original mould is a tendency to break into song. **The Three Musketeers** themselves, Athos, Porthos and Aramis, are almost as sacred—Mr. Zanuck gets around them by filling them so full of wine that three lackeys can don their uniforms and sally forth to meet D'Artagnan and plunge into the intense antics which are the Ritz Brothers stock in comedy. The four are again involved in political intrigue at the French court and D'Artagnan is commissioned to regain the necklace despite all the Cardinal's Guards and bring it back for the great ball which is to test the honor of the Queen. The adventures are fast and furious as of old—but with a difference. Once **The Three Musketeers** strode gallantly through danger; now they romp wildly through slapstick comedy.

There is, quite rightly, little emphasis on the suspense of the story—that is merely an excuse for Don Ameche to pose as a handsome hero and for the Ritz Brothers to clown in fine fettle as fake musketeers. The four of them dominate most of the way and the others in the cast, expert players all, simply fill in as needed. There are three good songs, sung by D'Artagnan with the lackeys joining for choruses and added verses: a romantic piece called "My Lady," a contagious march, "Song of the Musketeers," and a fast number labelled "Voila!" The settings are lavish and the general production prettily polished. Those who like the Ritz brand of humor will rock in their seats. Armchair adventurers who take their gallantry straight should think twice before besieging the box-office.

CONVICT'S CODE:

Produced by E. B. Derr for Monogram
Director: Lambert Hillyer
Screenplay: John W. Krafft
Photography: Arthur Martinelli
Editor: Russell Schoengarth

David Tyler	Robert Kent
Julie Warren	Anne Nagel
Gregory Warren	Sidney Blackmer
Bennett	Victor Kilian
Russell	Norman Willis
Mrs. Magruder	Maud Eburne
Jeff Palmer	Ben Alexander
Sniffy	Pay Flaherty
Pete Jennings	Carleton Young
Warden	Howard Hickman
Elaine	Joan Barclay
Tom Lynch	Harry Strang

Straightforward, routine gangster melodrama about a young man who, framed into prison, comes out on parole to discover that the villain is the brother of the girl he loves. (Adults & Young People)

(Running time, 63 minutes)

Originally titled **Paroled to Exile** and produced with standard, though somewhat slow-moving, program competence, **Convict's Code** details the tough luck of one Dave Tyler, former football star, who has been sent to prison on faked circumstantial evidence. On winning parole, he sets out to discover the identity of the crook who framed him. He lands a job with the very man who had planned the plot which sent him to prison and then proceeds to fall in love with his employer's sister. Taking part in a loft robbery to learn who his persecutor is, he at last finds out the truth. But to seek vengeance would bring unhappiness to the girl he loves. Bravely he goes back to prison—and the script has a happy ending ahead for him as fate catches up with the girl's brother and justice finally triumphs.

That story achieves more conviction than usual for films of the type, which balances the lack of careful build-up for the action excitement. Robert Kent and Anne Nagel make an attractive romantic pair and Sidney Blackmer is again a suavely sinister racketeer chieftain. The tone is quite grim and the comedy in keeping. It's ordinary melodramatic fare for those who like just that.

THE ADVENTURES OF JANE ARDEN:

Produced by Hal B. Wallis for
Warner Bros.
Director: Terry Morse
Screenplay: Vincent Sherman, Lawrence Kimble, Charles Curran (Based on the comic strip created by Monte Barrett and Russell E. Ross)
Photography: L. William O'Connell
Art Director: Max Parker
Editor: Harold McLernon

Jane Arden	Rosella Towne
Ed Towers	William Gargan
Dr. George Vanders	James Stephenson
Marvin Piermont	Benny Rubin
Teenie Moore	Dennie Moore

Lola Martin	Peggy Shannon
Bill Clifton	Edgar Edwards
Prisoner	Hobart Cavanaugh
Albert Thayer	Pierre Watkin
Martha Blanton	Maris Wrixon
Reporter	John Ridgely
Thug	Joe Devlin
Thug	Raymond Bailey
Frenchman	Georges Renavent
Italian	Eddie Conrad
Irishman	Robert Homans

Action melodrama, based on the cartoon strip, in which Jane starts out on a murder case and is involved in the smashing of a smuggling ring. (Adults & Young People)

(Running time, 58 minutes)

Apparently planned as the start of a new series, **The Adventures of Jane Arden** plunges vigorously into the old-fashioned melodramatic thrills of the cartoon strip on which it is based. A former debutante who has been working for a supposedly respectable jewel concern is mysteriously murdered and reporter Jane sets forth to solve the crime for her paper. Her method is to apply for the slain girl's job with ringleader Albert Thayer and convince him she is good criminal material. In with the gang, which is engaged in jewel-smuggling, she is busily collecting evidence when Thayer learns her identity and tips off his henchman Vanders, who is with Jane en route to Bermuda. Then the tale heads into fast and furious action with the kidnapping of Jane's boss, editor Towers, his escape and rush to rescue her that ends with the smashing of the gang and, of course, a swell story for the paper. At the finish Towers is handing out another assignment to Jane which, presumably, can be the take-off for the next chapter.

Rosella Towne, chosen for the role by vote of readers of the newspapers publishing the strip, seems somewhat surprised by her jump to first place in a cast and displays an uncertainty which later starts will probably eliminate. Dependable William Gargan plays editor Ed Towers in standard action style. Pierre Watkin is the businessman front for the smugglers, but it is James Stephenson as Vanders who carries the chief burden of villainy. There is little attempt at plausibility and conviction, simply rattling emphasis on action excitement in the manner of the original material.

SUNSET TRAIL:

Produced by Harry Sherman for Paramount

Director: Lesley Selander
Screenplay: Norman Houston
(Based on characters created by Clarence E. Mulford)
Photography: Russell Harlan
Editor: Robert Warwick

Hopalong Cassidy	William Boyd
Windy	George Hayes
Lucky	Russell Hayden
Ann Marsh	Charlotte Wynters
Dorrie Marsh	Jane Clayton
Monte Keller	Robert Fiske
Abigail Snodgrass	Katherine Sheldon
E. Presscott Furbush	Maurice Cass
Steve Dorman	Anthony Nace
John Marsh	Kenneth Harlan
Superintendent	Alphonse Ethier
Bouncer	Glenn Strange
Stage Driver	Jack Rockwell
Patrol Captain	Tom London
Bonnie	Claudia Smith

William Boyd George Hayes
"SUNSET TRAIL"

Good addition to the Hopalong Cassidy series, an entertaining western in which Cassidy poses as a tenderfoot dude rancher to uncover the suave villain. (Adults and Young People)

(Running time, 67 minutes)

Monte Keller, cold-blooded and cunning crook, climaxes his career of crime by paying rancher Marsh, who plans to retire to the city with his wife and daughter, for the last of his herd, then waylaying the stage and stealing back the cash, meanwhile killing poor Marsh. It's good business — if you can get away with it. But with Hopalong Cassidy on tap to promote justice, not even a Monte Keller can get away with it. The stage line commissions Hopalong to track down the killer and make the Sunset Trail safe for travel. He comes to town, accompanied by his pals, Lucky and Windy, and pretends to be a tenderfoot in search of healthy recreation. He stays at the dude ranch started by Mrs. Marsh now that her husband and cash are gone and while Lucky looks with affection on daughter Dorrie, Hopalong himself pays attention to the widow. When he flashes a fat roll, villain Keller starts scheming to get it. In a faro game fake-tenderfoot Cassidy gets the evidence he needs and, reverting to the two-fisted, fast-shooting buckaroo of his real reputation, stages a spectacular running battle with Keller that metes out justice and clears the way for romance.

William Boyd, who has made Hopalong Cassidy his own personal property by good performances in the past, repeats in this film and offers his admirers the novelty of light comedy in the tenderfoot portion before he supplies full action satisfaction for the finish. George Hayes is his usual capable oldtimer Windy and Russell Hayden is again the romantic Lucky. Robert Fiske is a regulation villain and Charlotte Wynters gives a sincere performance as the rancher's widow. The scenic background is exceptionally fine and a crisp pace sustains interest steadily. Sunset Trail is as good as the best of the series.

CAFE SOCIETY:

Produced by Jeff Lazarus for Paramount

Director: Edward H. Griffith
Screenplay: Virginia Van Upp
Photography: Ted Tetzlaff
Montage Effects: Farciot Edouart
Music Director: Boris Morros
Editor: Paul Weatherwax

Christopher	Madeleine Carroll
Crick O'Bannon	Fred MacMurray
Bells Browne	Shirley Ross
Mrs. DeWitt	Jessie Ralph
Old Christopher Guest	Claude Gillingwater
Sonny Dewitt	Allyn Joslyn
Prince Vladimir	Don Alvarado
Secretary	Mira McKinny
Maid	Hilda Plowright
Mr. Tiller	Charles Trowbridge
Butler	Frank Dawson
Bo Bo	Cupin Ainsworth
	Lucius Beebe
Lady Photographer	Dorothy Tree
Justice of Peace	Harlan Briggs

Light and lively sophisticated comedy, smartly put together, about an heiress who marries a reporter just to win a bet and fights constantly with him on the antic way to real romance. (Adults & Young People)

(Running time, 83 minutes)

Fast and frothy, frequently an effective satire on the people of its title and always smartly clever—sometimes so clever that it tends to become brittle and unnatural—**Cafe Society** supplies some new variations on the Taming-of-the-Shrew motif. Heiress Christopher, launched seven years ago and still unmarried, is annoyed by a columnist's contention that she can no longer fill the gossip columns with news and sets her snare for Crick O'Bannon, hard-working ship's reporter. He insists he just doesn't like her kind, but is helpless against her experienced attack and is hustled into marriage. With him it is a real romance until he discovers her purpose in catching him and from then on it's a sustained battle. Old Christopher Guest, her grandfather, thinks that perhaps this reporter can make a woman out of his whacky granddaughter and persuades them to pretend marital bliss to satisfy the columnists. That's an impossibility and their attempts at public cooing always end in another battle, especially after Christopher begins to resent Crick's friendship with cafe singer Bells Browne. The real break comes when Christopher makes Bells lose her job and the philosophic wisdom of a sympathetic bartender is needed to give the impetus for a reunion on shipboard.

Madeleine Carroll, easy on the eyes in gorgeous gowns as the leader of **Cafe Society**, jumps into the slapstick antics with obvious enjoyment and proves herself an agreeable comedienne. Fred MacMurray is his usual ingratiating self as the reporter who tames her to a proper appreciation of himself as a husband. Shirley Ross supplies the odd side of the triangle and helps out with several songs. Claude Gillingwater runs away with his scenes as the crusty grandfather who is rooting for the reporter. The settings are elaborate to keep pace with the title and deft direction maintains the fast pace with scarcely a let-down throughout. Followers of the newspaper chatter columns may be able to apply real-life labels to some of the people portrayed and should enjoy the pointed remarks about the smart set. Those who look for Lucius Beebe, however, will be disappointed. Except for one brief shot, scarcely to be noticed in passing, he has apparently been left on the cutting room floor.

KING OF THE TURF:

Produced by Edward Small for
United Artists

Director: Alfred E. Green
Screenplay: George Bruce
Photography: Robert Planck
Art Director: John DuCasse Schultze
Music Director: Frank Tours
Editor: Grant Whytock

Jim Mason	Adolphe Menjou
Goldie	Roger Daniel
Mrs. Barnes	Dolores Costello
Mr. Barnes	Walter Abel
Grimes	Alan Dinehart
Arnold	William Demarest
Santelli	Harold Huber
Murphy	George McKay
Carr	Lee M. Moore
Bartender	Oscar O'Shea
First Tout	Cliff Nazarro
Second Tout	George Chandler
Taylor	Milburn Stone
Policeman	Charles McAvoy
Interne	William Bakewell
Coffee Pot Proprietor	Harry Semels
Taxi Driver	Donald Kerr
Pony Man	Tommy Quinn
Pawn Broker	Barlowe Borland
First Trainer	Charles Sherlock
Second Trainer	Eddie Chandler
Auctioneer	Tom Hanlon
Groom	Snowflake

Sentimental racetrack melodrama with Adolphe Menjou as a once-famous stable owner, now a drunken bum, who stages a comeback with the help of a jockey, discovers the boy is his son and nobly sends him back to his mother by pretending to be a crooked gambler. (Adults & Young People)

(Running time, 86 minutes)

In its presentation of man-and-boy relationship, **King of the Turf** follows in the filmic footsteps of such pictures as **The Champ** and **Stablemates** and emphasizes the sentimental impact by making it a father-and-son combination. The son never learns that the man is his father and the man sacrifices his own future for that of the boy. Which enables the picture to present the paradox of an ending which is happy in the usual sense of the right horse winning the big race, but unhappy in that it symbolizes the break in the aympathetic relationship between the two.

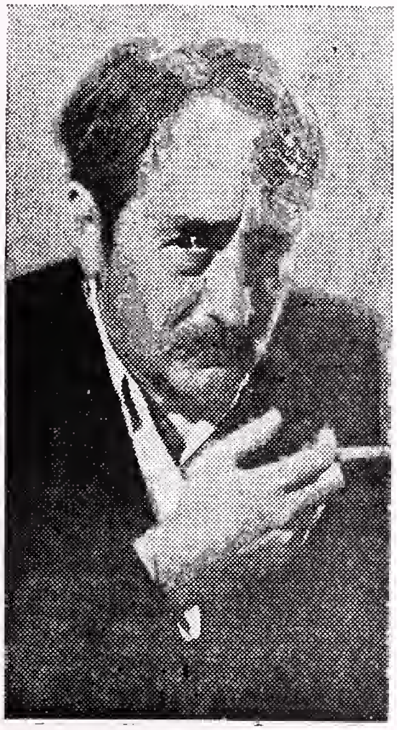
Jim Mason, once known as **"Honest Jim"** and a **King of the Turf,** has lost his stables and dropped to drink since his prize horse and jockey were killed as a result of crooked work by racetrack gamblers. He hops a ride on a horse-car and meets young Goldie, stable boy, who has run away from home to follow the racing game. Together they acquire a skittish colt of championship calibre and start the climb to track fame with the man training and the boy riding the horse. Then Mason discovers that the boy is his own son, born after his divorce. The mother, now married to the respectable Mr. Barnes, demands that Mason drive young Goldie out of the racing racket and back home to stay. Mason at last recognizes that she is right and to break the boy's attachment for him makes a deal with the gamblers and orders the boy to pull their horse in the big race. Goldie agrees to throw the race—but his loyalty to the great colt is too strong and he rides to victory. For the final gesture of sacrifice, Mason strikes his son for winning the race and the boy goes home, convinced that his "boss" is nothing more than a cheap crook.

That is straight sentimental hokum, of course, too much so perhaps for sophisticated patrons. But it is skillfully handled by veteran Adolphe Menjou and effective young Roger Daniel. Dolores Costello is singularly unconvincing as the mother and the rest of the cast, peopled right down the line by experienced and competent players, is kept by script limitations from more than merely adequate support. The racing sequences, filmed at Hollywood Park, are neatly photographed and the emotional suspense to the big race is well maintained. The ending itself, which takes the boy away from the one character given the most sympathetic treatment, may strike the more sentimental fans as off-key.

FORGED PASSPORT:

Produced and distributed by Republic

Director: John H. Auer
Screenplay: Franklin Coen, Lee Loeb
Story: James Webb, Lee Loeb
Photography: Al Wilson
Art Director: John Victor Mackay
Music Director: Cy Feuer
Editor: Edward Mann



Adolphe Menjou
"KING OF THE TURF"

Dan Frazer	Paul Kelly
Helene	June Lang
Jack Scott	Lyle Talbot
Nick Mendoza	Billy Gilbert
Shakespeare	Cliff Nazarro
"Kansas" Roy Nelson	Maurice Murphy
Mr. Nelson	Christian Rub
Harry Rogers	John Hamilton
Riley	Dewey Robinson
Buck	Bruce McFarlane
Capt. Ellis	Ivan Miller
Chief Miguel	Frank Puglia

Formula racketeer melodrama of immigration smuggling about an inspector who loses his job, then vindicates himself by unmasking the villains. (Adults & Young People)

(Running time, 64 minutes)

Immigration inspector Dan Frazer is so ready with his fists that he is frequently in trouble with his superiors. Shifted to a border station near San Diego, he gets himself into real difficulty by sending a young recruit across the line on personal business, realizing the possible danger and following just in time to see the young fellow shot down in Nick Mendoza's cafe. Dan is dismissed from the service and Nick's cafe is closed. In time-honored fashion, Dan starts after the crooks on his own by pretending to be a smuggler himself. He opens a gasoline business and uses the big trucks for smuggling, purposely letting the racketeers discover his scheme and propose a criminal partnership. After the usual melodramatic mix-ups, he learns what audiences have suspected for reels, that his wealthy rancher friend Rogers is the brains of the smuggling racket, solves the supposed mystery of the killing and smooths the way for a re-opening of Nick's place and his own romance with one of the entertainers.

It's a routine melodrama so faithful to the program-filler racketeer formula that almost every move can be called in advance. A fast pace compensates in part for the lack of conviction of the story. Paul Kelly plays inspector Dan in standard style; June Lang depends primarily upon a decorative appearance as his girlfriend, and Billy Gilbert strives loyally for laughs as Nick, the Greek cafe proprietor who is Dan's unwilling aide in tracking the villains led this time by Lyle Talbot in heavily melodramatic manner. The chief mystery is, after all, what connection the title has with the tale.

STAGECOACH:

Produced by Walter Wanger, distributed
by United Artists

Director: John Ford
Screenplay: Dudley Nichols
Story: Ernest Haycox
Photography: Bert Glennon
Art Director: Alexander Toluboff
Music Score: Richard Hageman,
Frank Harling, John Lipold,
Leo Shuken
Music Director: Boris Morros
Editors: Dorothy Spencer,
Walter Reynolds

Dallas	Claire Trevor
Ringo Kid	John Wayne
Buck	Andy Devine
Hatfield	John Carradine
Doc Boone	Thomas Mitchell
Curly Wilcox	George Bancroft
Lucy Mallory	Louise Platt
Mr. Peacock	Donald Meek
Mr. Gatewood	Berton Churchill

Cavalry Lieutenant	Tim Holt
Chris	Chris Martin
Yakeema	Elvira Rios
Sgt. Billy Pickett	Francis Ford
Mrs. Pickett	Marga Ann Daighton
Nancy	Florence Lake
Capt. Sickle	Walter McGrail
Express Agent	Paul McVey
Mrs. Gatewood	Brenda Fowler
Indian Scout	Chief Big Tree
Cavalry Scout	Yakima Canutt
Indian Leader	Chief White Horse
Cavalry Capt.	Bryant Washburn
Lordsburg Sheriff	Duke Lee
Luke Plummer	Tom Tyler

Splendid, powerful frontier drama; the story of the stagecoach trip of nine contrasting individuals through Indian territory in old Arizona, lifted to distinction by indelible portrayals and production genius. (Adults & Young People)

(Running time, 92 minutes)

When scenarist Dudley Nichols and director John Ford are given a good story and a fairly free rein on the production path, the result is an **Informer**—or a **Stagecoach.** The two films are utterly dissimilar in material and mood, but alike in artistic unity, in direct drive of visual images, in imaginative use of cinematic technique. **Stagecoach** is, in essence, an oldtime western, an Indian-menace thriller, a rousing tale of the frontier days when the advance guard of settlers were crowding the Indians out of their homeland and that dangerous old Navajo patriot, Geronimo, was leading his braves on the warpath. It is a simple, elemental story, sketched in with broad strokes as the outline for a concentrated study of eight passengers and driver of a **Stagecoach** in the midst of the menace. And that study, intensely individualized, assumes sweeping significance as it moves against a background of pictorial grandeur and rises to a sustained and gripping battle sequence.

The **Stagecoach** is outward bound between two frontier settlements on the old Lordsburg trail in Arizona. On the front seat are the driver, thinking constantly of his domestic troubles, and a marshal as guard against an Indian attack or bandit hold-up. Inside are a philosophic and drunken village doctor, a dance-hall girl forced to leave town, a gambler silent about his past and gallant towards "good women," an expectant mother hurrying to her soldier husband, a banker spouting platitudes and hiding $50,000 in stolen money, and a timid little whiskey drummer. On the floor sits the Ringo Kid, outlaw picked up enroute to be taken back to prison. A cavalry troop escorts the coach to its first stop, then the run begins through desert and mountains, always under stress of fear of an Indian raid. There is a stop at a ranch that the doctor may deliver the baby between bouts with his bottle. The outlaw falls in love with the dance-hall girl. The gambler is tenderly chivalrous towards the baby and its mother. The banker is annoying in his bumbling officiousness. Then the Kid spots signal fires and the coach dashes madly for the safety of the next town. The Indians attack and the running battle rages until the cavalry arrives to rout them. Safe in the town, the marshal permits the Kid to carry out his purpose of avenging the deaths of his father and brother and at the finish the outlaw departs with the girl for his ranch across the border.

The story itself has sweep and excitement enough to carry at least several ordinary thrillers—the battle with the Indians, for example, is a stirring and sustained sequence—but the emphasis is upon the display of character by the assorted human beings thrown together in danger by circumstance. Each of the nine is sharply etched and brilliantly played. Grim as it sounds in words, the picture is lightened by much robust humor and sympathetic comedy. The photography is superb and striking, the musical score a definite asset. But it is the skilful and imaginative direction of John Ford which dominates the film and keeps it keyed to a high level of both artistry and entertainment.

YES. MY DARLING DAUGHTER:

Produced by Benjamin Glazer, distributed by Warner Bros.
Director: William Keighley
Screenplay: Casey Robinson
Play: Mark Reed
Photography: Charles Rosher
Art Director: Carl Jules Weyl
Music Director: Leo F. Forbstein
Editor: Ralph Dawson

Ellen Murray	Priscilla Lane
Douglas Hall	Jeffrey Lynn
Titus Jaywood	Roland Young
Ann Murray	Fay Bainter
"Granny" Whitman	May Robson
Connie Nevins	Genevieve Tobin
Lewis Murray	Ian Hunter
Sergeant Murphy	Robert Homans
Police Officer	Edward Gargan
Angus Dibble	Spencer Charters
Martha	Lottie Williams

Amusing, sophisticated, deftly made and delightfully played screen version of the stage comedy, about the family consternation caused by a girl's attempt to live up to the "advanced" principles her "women's rights" mother preached in her own youth. (Adults)

(Running time, 85 minutes)

Yes, My Darling Daughter defies the caustic prophecies of the extensive clippings which the Production Code would force upon Mark Reed's sophisticated comedy by following the original with remarkable fidelity and at the same time avoiding any offense to some audience sensitivities. Which is not to suggest that it is slyly suggestive, hoodwinking possible censors by subtly skirting around its topic. The theme is still, quite frankly, in general that yesterday's radicals are today's conservatives, in particular that women who were shouting twenty years ago for absolute equality and freedom of action despite parental and social objections regard the problem from a different perspective now they have daughters demanding the same things. That is discussed, of course, largely by innuendo and an oblique treatment that hints more than it actually says, does not use the direct phrases which might characterize a private conversation on the same subject. But the approach is frank and refreshing, the implications are clear and surprisingly wholesome, never vulgar.

Ellen Murray and Douglas Hall discover that they are very much in love just three days before he must depart for a job that will separate them several years. Ellen insists this is a romantic emergency and persuades Douglas to go off with her for a weekend together. But her much-married aunt Connie discovers the plan and informs her mother, who tries to prevent the escapade but is reluctantly won over when Ellen brings up the very arguments which the mother, writer and lecturer on women's rights, has preached for many years. Of considerable assistance is the fact that poet Titus Jaywood, one of the mother's old flames from her own romantic past, is present as a house guest. Off go the young couple for their weekend to find themselves embarrassed by their freedom and to solve their problem by separating for the night, he to sleep on the porch, she inside the cabin. Father Murray returns from a yachting trip and furiously starts after them. Connie and Jaywood dash off to warn them. But Granny Whitman—she's the major addition for screen purposes—ingeniously blocks both expeditions, determined to let the youngsters have their fling. The next morning all meet at home and young Douglas provides the prize twist by becoming highly indignant when he learns that the others (stern papa excluded) have known of the affair from the start. The old folks, he feels, aren't what they used to be—and he departs in a huff for his faraway job. Once again Granny steps in, to convince Ellen she should get her man, and the finish races to a reunion on the boat and the assurance the captain will perform a marriage ceremony.

Priscilla Lane and Jeffrey Lynn lead the billing with sincere and diverting performances as the daring and embarassed young lovers, but they are forced to share the film and all honors with the five others· Fay Bainter as the mother tangled in her own talk and trailed by her past principles; Roland Young as a delicious poet Jaywood who is an easy prey for aunt Connie; Genevieve Tobin as that Connie, a romance-hunting collector of marital scalps; May Robson as the wise old Granny who is really more modern than her daughter and granddaughter; and Ian Hunter as the truly conservative father. There are few serious moments and the entire film is tuned for laughter. The pace is rapid and the physical production first-rate throughout. It totals enjoyable adult entertainment.

* * *

(At the time this survey was written an appeal to the New York State Board of Regents over the Board of Censors ban on this film was still pending. Whether any drastic cuts or changes will be made for New York state will wait the decision of the Regents.)

MADE FOR EACH OTHER:

Produced by David O. Selznick, distributed by United Artists

Director: John Cromwell
Screenplay: Jo Swerling
Photography: Leon Shamroy
Production Designer: William Cameron Menzies
Art Director: Lyle Wheeler
Music Director: Lou Forbes
Editor: James E. Newcom

Jane Mason	Carole Lombard
John Mason	James Stewart
Judge Doolittle	Charles Coburn
Mrs. Mason	Lucile Watson
Conway	Eddie Quillan
Sister Madeline	Alma Kruger
Eunice Doolittle	Ruth Weston
Carter	Donald Briggs
Dr. Healy	Harry Davenport
Cook	Esther Dale
Collins	Russell Hopton
Hatton	Ward Bond
Farmer	Olin Howland
Farmer's Wife	Fern Emmett
Cook	Louise Beavers
John Mason, Jr. (newly born)	Bonnie Belle Barber
John Mason, Jr. (one year old)	Jackie Taylor

Refreshing and moving comedy-drama which builds up the simple story of the first married years of a young couple to effective and enjoyable entertainment with sympathetic treatment, fine characterizations and all-around production skill. (Adults & Young People)

(Running time, 85 minutes)

David O. Selznick, who is regularly a leader in setting new styles of production, this time brings forth something new by going back to old, tested material. **Made for Each Other** is a "big" picture in terms of expense and technical care and the names associated with it, but not in the usual screen terms of smartly sophisticated extravaganzas and super-spectacular melodramatics. With the exception of an abrupt burst of melodramatic and implausible though exciting action near the end, when a pilot is flying serum through a blinding snowstorm, the treatment strives steadily for genuine human behavior and an honest approach to the problems of the young married couple.

John Mason, young New York lawyer, meets a girl named Jane on the Common in Boston, promptly marries her and brings her home to his mother, who had hoped he would marry his boss' daughter. The three of them share an apartment and John and Jane at least are gloriously happy. Then the mother's criticisms of her daughter-in-law begin to create tension, John doesn't get the promotion he had expected and the birth of their baby brings new complications. Jane spurs John to ask for a raise — instead he takes a cut and proceeds to get drunk. At last they agree on a separation, but the baby becomes ill and the suspense over its recovery reunites all three and even manages to bring John's ability to his boss' attention.

The story is as old-fashioned and banal as that outline might suggest. It is not as brought to the screen. The characters are fully human and believable and their actions thoroughly understandable. The young husband and wife are normal and likable people; the mother-in-law is no shrewish caricature, even the employer is more a practical businessman than a hard-hearted tyrant. The tone of the first portion is genial and merry, of the second with its increasing troubles and the baby's illness, gravely serious with occasional humorous flashes to lighten the mood. The final sequence in which a volunteer aviator flies with serum from Salt Lake City to New York through the storm is packed with excitement, but seems a sudden shift from the preceding portions.

Carole Lombard, returning to straight drama after her sojourn in whacky comedies, is a sincere and valiant young wife struggling to make something of her husband and marriage. James Stewart fits in neatly with his usual wistful appeal. The supporting cast is quietly excellent, led by Lucile Watson as the lonely and domineering mother and Charles Coburn as the tight-lipped old judge who is the young husband's employer. The musical score is a great asset in maintaining the shifting comic and serious moods and the photography is an eloquent interpretation of skillful direction.

James Stewart Carole Lombard
"MADE FOR EACH OTHER"

CODE OF THE STREETS:

Produced and distributed by Universal

Director: Harold Young
Screenplay: Harold T. Horman
Photography: Elwood Bredell
Art Director: Jack Otterson
Music Director: Charles Previn
Editor: Maurice Wright

Bob Lewis	Frankie Thomas
Lieut. Lewis	Harry Carey
Danny Shay	James McCallion
Cynthia	Juanita Quigley
Tommy Shay	Paul Fix
Chick Foster	Leon Ames
Halstead	Marc Lawrence
Mickey	El Brendel
and The Little Tough Guys	
Sailor	Harris Berger
Murph	Hally Chester
Yap	David Gorcey
Monk	Charles Duncan
Trouble	William Benedict

Another in the Little Tough Guy series; a wildeyed melodrama in which a policeman's son joins the Front Street gang to save an unjustly convicted man by catching the real murderer. (Adults & Young People)

(Running time, 70 minutes)

Their sojourn in "society," provided by one of their previous pictures, has rubbed none of the rough spots off Universal's Little Tough Guys, but **Code of the Streets** does succeed in turning them into pillars of the law intent upon wiping out juvenile crime. The process requires considerable rough and tumble activity and an implausible plot in which youthful melodrama runs riot.

When Lieutenant Lewis arrests Tommy Shay for murder and Tommy is sentenced to death, young brother Danny and his hoodlums become sworn enemies of the law as represented by cops. Lt. Lewis himself thinks Tommy innocent and is demoted for his frank expression of that opinion. His son Bob poses as a street gamin to get in with Danny's gang and do some detective work. The discovery that he is a cop's boy brings him rough treatment — but the hoodlums can recognize courage and square dealing. They join with him to run down the real killer with methods which are as illegal and unethical as they are incredible — and after Tommy Shay has been freed and ex-Lt. Lewis is a Lt. again, the boys appoint themselves guardians of law and order in their slum district.

It's fast action from start to final brief moralizing finish — the excitement fans will note that with the exception of one little girl, not a feminine name appears in the cast — and the playing is steadily vigorous. The stress is more on the melodrama and less on the comedy than usual with the Little Tough Guy antics and the total seems to be just about passable program fare.

BOY TROUBLE:

Produced and distributed by Paramount

Director: George Archaimbaud
Screenplay: Laura and S. J. Perelman
Story: Lloyd Corrigan, Monte Brice
Photography: Henry Sharp
Art Directors: Hans Dreier, Robert Odell
Editor: Alma Macrorie

Homer C. Fitch	Charlie Ruggles
Sybil Fitch	Mary Boland
Butch	Donald O'Connor
Patricia Fitch	Joyce Mathews
Wyndham Wilson	John Hartley
Joe	Billy Lee
Mr. Snively	Andrew Tombes
Dr. Benschlager	Dick Elliott
Mrs. Jepson	Zeffie Tilbury
Mrs. Moots	Sarah Edwards
Mr. Pike	Harlan Briggs
Mother	Josephine Whittell
Boy	Sonny Bupp
Mrs. Ungerleider	Georgia Caine
Magistrate	Russell Hicks
Fat Mother	Grace Hayle
Mr. Tatum	Charles Trowbridge
Grocer Bradley	Spencer Charters

Amusing and appealing domestic comedy, well saturated with shrewdly handled sentiment, about the troubles of the Fitch family when two adopted boys are added to the household. (Adults & Young People)

(Running time, 70 minutes)

Homer C. Fitch, department-store clerk, has a grown-up daughter Patricia, but it is not his daughter who has **Boy Trouble.** While driving home from work one day, he tangles with a breezy young man, one Wyndham Wilson, who persuades a policeman to take Homer into court. Then this Wilson turns out to be his daughter's boyfriend. Even worse, this Wilson convinces Mrs. Fitch that Homer is suffering from a son-complex. She immediately adopts a six-year-old orphan and Homer's attempt to return the boy results in increasing the total to two. Homer is sure that he hates kids, but their antics pursue him relentlessly. At last he seeks refuge in a neighbor's house, is followed by the boys and all three of them are quarantined there with scarlet fever. As the younger boy grows seriously ill, harassed Homer discovers his own heart beneath his grouchy exterior and when the asylum officials come to take the boy back, Homer is ready to lose his job to keep his enlarged family intact. He is even ready for a son-in-law.

Boy Trouble is a modestly budgeted picture whose entertainment appeal outdistances its unpretentious production. Charlie Ruggles achieves genuine sympathy and sincerity even as he draws laughs from the humorous antics. Mary Boland is again his partner in domestic difficulties and the two boys are vigorously played by Donald O'Connor and Billy Lee. It's a mellow mixture of laughter and occasional tears for those who can stand a relapse from sophistication and do not shy away from unashamed sentiment on the screen.

HONOR OF THE WEST:

Produced by Trem Carr for Universal

Director: George Wagner
Screenplay: Joseph West
Photography: Harry Neumann
Music Director: Frank Sanucci

Bob	Bob Baker
Diane	Marjorie Bell
Russ	Carleton Young
Heck	Jack Kirk
Luke	Dick Dickenson
Butch	Frank O'Connor
Tom	Reed Howes
Bat	Glenn Strange
Walker	Forrest Taylor

Fast and furious western in which a singing sheriff hero gets into trouble through his loyalty to a pal who has joined the rustlers. (Adults & Young People)

Sheriff Bob Bartlett, who can swing a tune to his own guitar as well as ride and shoot with the best of the badmen, is called to action when one of his deputies is badly wounded from ambush. Though suspicious of his best friend Russ, who also happens to be a rival for Diane Allen, he refuses to make an arrest without real proof. Then a new deputy, brother of the first, demands results and, while sheriff Bob is with him to make an arrest, kills the killer. Villain Claibourne and his men vow vengeance and the fighting feud drives ahead with fistic and flying-bullet excitement until pal Russ has atoned for his misdeeds, the gang has been captured and Bob can convince Diane of his true worth.

Bob Baker as sheriff Bartlett sings and rides and fights and shoots his way thru the tall tale of western action with a vigor that matches the picture's speedy pace. His romantic reward this time is Marjorie Bell, the girl who posed for the sketches of Snow White, and his horse, Apache, again does noble duty when danger threatens.

WOMAN DOCTOR:

Produced and distributed by Republic

Director: Sidney Salkow
Screenplay: Joseph Moncure March
Story: Alice Altschuler, Miriam Geiger
Photography: Ernest Miller
Art Director: John Victor MacKay
Music Director: Cy Feuer
Editor: Murray Seldeen

Judith	Frieda Inescort
Allan	Henry Wilcoxon
Gail	Claire Dodd
Elsa	Sybil Jason
Fanny	Cora Witherspoon
Dr. Matthews	Frank Reicher
Dr. Martin	Gus Glassmire
Johnny	Dicky Jones
Louise	Joan Howard

Mary Boland Charlie Ruggles

"BOY TROUBLE"

Veterinarian	Spencer Charters
Miss Crenshaw	Virginia Brissac
Moxie	Rex

Straightforward, standard domestic problem tale of the "true story" type; a woman doctor is so devoted to her work that she almost loses her husband and daughter to the "other woman." (Adults & Young People)

(Running time, 65 minutes)

Dr. Judith Randall is a successful surgeon in a large hospital, so successful and so intent on her work with crippled children that she neglects her own home life. Husband Allan obtains a divorce and she retains custody of their daughter Elsa. But Elsa, too, has no liking for neglect and runs away to her father. Dr. Judith follows—to learn that her Allan is succumbing to the charms of another woman named Gail. It is the usual problem, sympathetically presented, and the solution is in the usual movie tradition. Daughter Elsa is injured by a fall from a horse and Dr. Judith is forced to perform an emergency operation in the air while Allan is flying them to the hospital. A reconciliation is, of course, inevitable.

Frieda Inescourt and Henry Wilcoxon present the almost-parted pair with direct and honest effort. Claire Dodd,, still the victim of her experienced conviction in "other woman" roles, is an effective marital menace. Simply told, unpretentiously produced, **Woman Doctor** seems obviously, and accurately, aimed at feminine audiences.

TAIL SPIN:

Produced by Darryl F. Zanuck for 20th Century-Fox

Director: Roy Del Ruth
Screenplay: Frank Wead
Photography: Karl Freund
Art Directors: Bernard Herzbrun, Rudolph Sternard
Editor: Allen McNeil
Music Director: Louis Silvers

Trixie Lee	Alice Faye
Gerry Lester	Constance Bennett
Lois Allen	Nancy Kelly
Babe Dugan	Joan Davis
Bud	Charles Farrell
Alabama	Jane Wyman
Dick (Tex) Price	Kane Richmond
Chick	Wally Vernon
Sunny	Joan Valerie
Speed Allen	Edward Norris
Sam	Robert Lowery
Al Moore	J. Anthony Hughes
Charlie	Robert Allen
Storekeeper	Irving Bacon
Starters	Jonathan Hale, Emmett Vogan
Sales Manager	William Davidson,
Mechanics	Ralph Dunn, Billy Wayne, Milburn Stone
	Eddie Dunn, Murray Alper, Eddie Marr

Action melodrama of woman in aviation, spotted with thrilling air scenes; the story of a group of professional aviatrices and the trouble caused by a flying heiress before she atones by withdrawing from the big race. (Adults & Young People)

(Running time, 83 minutes)

Tail Spin repeats, usually with skill and photographic vigor, the familiar thrills of the aviation cycle, but does so almost entirely in feminine terms. With one exception, women flyers provide the action excitement. The background is supplied by the annual Cleveland Air Races, highlighted by the Los Angeles-Cleveland cross-country race which sets off the annual event and the Women's Air Race, known as the "Powder Puff" Derby.

Alice Faye Nancy Kelly Constance Bennett
"TAIL SPIN"

The picture hits a snappy pace at the start with the cross-country competition, then drops to develop the personal experiences of the girl flyers with the racing thrills breaking in at strategic intervals. The bread-and-butter aviatrices Trixie, Lois, Babe, Alabama and Sunny are in the racing and stunt game primarily to earn a living. Heiress Gerry Lester is after nothing more than excitement and glory. The others must make sacrifices to obtain planes and entry fees—she can afford expensive speed planes sure to collect the prizes. The rivalry of ambitions is given added impetus by the romantic rivalry of Trixie and Gerry over navy officer Dick Price. The resentment of the professional flyers against the wealthy intruder rises with emotional tension until at last she generously flies out of the big race that Trixie may win and as a result get the oil company contract she needs.

> The primary purpose of these surveys is to provide objective and impartial information upon which readers may base their own individual choices of the films they prefer to patronize. The editor is firmly convinced that it is the responsibility of parents to determine for themselves which films their children shall see. But for the benefit of those who wish, and are willing to accept his judgement, a suggestion of audience suitability is added to the brief statement heading each survey.

The air sequences, of course, are the major asset and they include spectacular parachute jumps and plane crashes, notably the power dive to tragedy of test pilot Speed Allen and the consequent suicide crash of his wife Lois. Alice Faye and Constance Bennett as Trixie and Gerry are the chief competitors for glory and love and head the billing, Nancy Kelly as Lois, the girl who deliberately plunges to suicide to join her husband in death, contributes a more effective portrayal. Joan Davis as feminine mechanic Babe offers her characteristic comedy. And Kane Richmond fills in adequately for the brief romantic interest.

NANCY DREW—REPORTER:

Produced and distributed by Warner Bros.

Director: William Clemens
Screenplay: Kenneth Gamet
(Based on the stories by Carolyn Keene)
Photography: Arthur Edeson
Art Director: Stanley Eleischer
Music: H. Roemheld
Editor: Frank Dewar

Nancy Drew	Bonita Granville
Carson Drew	John Litel
Ted Nickerson	Frank Thomas, Jr.
Mary	Mary Lee
Bonnie Lucas	Sheila Bromley
Miles Lambert	Larry Williams
Eula Denning	Betty Amann
Bostwick	Thomas Jackson
Killer Parkins	Dickie Jones
Sergeant Entwhistle	Olin Howland
Captain Tweedy	Frank Orth

Second in the series; a fast-moving adolescent melodrama in which Nancy, out

to win an amateur journalism prize, gets mixed up in a murder case and scores with the solution. (Adults & Young People)

(Running time, 67 minutes)

With this second installment of her dangerous yet always humorous adventures, Nancy Drew should be well on her way to series success. This time she is one of a selected group of journalism students after a prize for the "best news story" placed in the local paper. Nancy, quite appropriately, is a movie fan herself and she tries to act like the reporters who cavort through screen melodramas. She starts out to cover an inquest into a poisoning case, believes the protestations of innocence of the accused woman and determines to trace down the real murderer. As before she drags neighbor Ted Nickerson into comically dangerous situations, then tangles up the police department and the nerves of the city editor—and at last turns up the clue that leads to the capture of the villain.

The familiar cast repeats its able performances of the first of the series with Bonita Granville romping through the lead with the case of the veteran trouper she is. It's lively youthful entertainment.

WEST OF THE SANTA FE:

Produced and distributed by Columbia

Director: Sam Nelson
Screenplay: Bennett R. Cohen
Photography: Allen G. Seigler
Music & Lyrics: Bob Nolan
Music Director: Morris Stoloff
Editor: William Lyon

Steve Lawlor	Charles Starrett
Madge Conway	Iris Meredith
Matt Taylor	Dick Curtis
Frank Parker	Robert Fiske
McClain	LeRoy Mason
Bob	Bob Nolan
Hank	Hank Bell
Barlow	Edmund Cobb
Hager	Clem Horton
Foley	Richard Bottilier
Crane	Eddie Hearn
Jeff Conway	Edward LeSaint
Hardpan	Buck Connor

and Sons of the Pioneers

Robust routine western with prairie songs, plenty of hard riding, gunplay and fistic action and the ancient tale of a U. S. marshal disguised as a badman. (Adults & Young People.)

A villainous cattle rustler who poses as a businessman while his tough henchmen terrorize the community, a pretty rancher's daughter who tries to carry on after her father has been killed by the renegades, a handsome young stranger who appears to be a fugitive from justice but is really a U. S. marshal—toss these stock characters into the midst of outdoor scenery, making sure that the girl will fall for the hero while she still thinks him a criminal and that the villains will learn his identity in time for him to walk into their trap, add at least three typical cowboy songs and polish it all off with run-of-the-type competence—the result will be **West of Santa Fe** or the next western of whatever title selected. The girl this time carries on so bravely that she leads her cowboys in hi-jacking the villain's ill-gotten cash and the hero is so resolute in his disguise that he accepts a wound for realistic effect. He needs a little help in routing the renegades, but manages to do considerable of the good work himself. The formula is firm, the action fast and acceptance with Saturday matinees guaranteed.

BEAUTY FOR THE ASKING:

Produced by B. P. Fineman for
RKO Radio

Director: Glenn Tryon
Screenplay: Doris Anderson, Paul Jarrico
Story: Edmund L. Hartman
Photography: Frank Redman
Editor: George Crone

Jean	Lucille Ball
Denny	Patric Knowles
Jeffrey	Donald Woods
Flora	Frieda Inescort
Gwen	Inez Courtney
Eve	Leona Maricle
Patricia	Frances Mercer
Peggy	Whitney Bourne
Cyril	George Andre Beranger
Jean's secretary	Kay Sutton
Lois	Ann Evers

Average program romance about the beauty parlor business and a tangled tale of a girl who is jilted by a fortune-hunter and finally learns she didn't want him after all. (Adults & Young People)

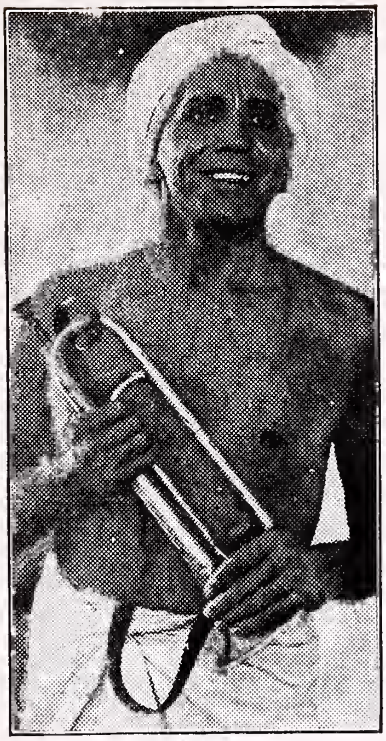
(Running time, 64 minutes)

Beauty for the Asking was probably prompted hy the controversy over cosmetics and the beauty-business as outright quackery or legitimate industry, but it is, for obvious reasons, very careful to avoid a decision. Patrons may take their choice. There is considerable talk about the huge profits piled up by cosmetic concerns and the tendency of women to rate beauty treatments in proportion to the prices charged. On the other hand, there is also considerable emphasis upon the ministrations of beauticians as the surest way to romantic triumphs.

Beauty operator Jean has all the attractions which even a cosmetics salesman should want—except money. So salesman Denny jilts her to marry the wealthy Flora. Jean turns to advertising man Jeffrey to help her market a face cream she has created and he, quite innocently, secures financial hacking from Flora. The cream sweeps to gigantic success and after the romantic complications of the four hrought together hy business have unraveled Jean has learned that she doesn't want gigolo Denny after all and really loves her Jeffrey.

The beauty parlor background is here as important as the unimportant story and provides opportunity for fancy sets, beauty-secrets material, expensive gowns and polished photography. The performances are routine and the appeal primarily to feminine fans.

"GUNGA DIN"



SAM JAFFE

GUNGA DIN:

Produced by George Stevens for
RKO Radio

Director: George Stevens
Screenplay: Joel Sayre, Fred Guiol
Story: Ben Hecht, Charles MacArthur
Art Director: Van Nest Polglase

Cutter	Cary Grant
MacChesney	Victor McLaglen
Ballantine	Douglas Fairbanks, Jr.
Gunga Din	Sam Jaffe
Guru	Eduardo Ciannelli
Emmy	Joan Fontaine
Colonel Wedd	Mantagu Love
Higginbotham	Robert Coote
Chota	Abner Biberman
Major Mitchell	Lumsden Hare

Powerful, sweeping and spectacular action melodrama, a fabulous epic of British imperialism with the sheer fascination of magnificent pictorial movement, in which the adventures of three seasoned sergeants in India carry the main plot forward while the parallel saga of Kipling's Gunga Din gradually builds to a tremendous climax. (Adults & Young People)

(Running time, 120 minutes)

As straightforward and strong, as unthinking in its allegiance to its mission, as swift in its steady velocity as a marching song blared by a full military band, **Gunga Din** sweeps across the screen in spectacular visual splendor. It has a story to tell of story-book adventure and heroism translated into gripping action and panoramic excitement and it drives right ahead into the telling with skill and vigor. Romance is pushed far into the background; barrack-room idleness, however opportune for flippant dialogue and comedy, is ignored; any doubts concerning the political or social validity of the white man's burden are disregarded. The film has the color and gusto and clear conscience of the England of Disareli when Victoria was on the throne and all was right with the expanding empire.

The action tone is set at the start with the three sergeants, Cutter, MacChesney and Ballantine, battling royally with fellow soldiers. In the next few minutes they have been dispatched with native troops to the scene of a massacre on the northwest border — the ancient murder religion of Thuggee has been revived by fanatical natives — have been attacked in a rousing battle which might be the big climax of a lesser melodrama and have escaped accompanied only by their water carrier, Gunga Din. Then Ballantine reveals his ambitions to leave the army and get married. The other two trick him into staying. Cutter and Gunga Din slip away, reach the Thuggee temple and are captured. Gunga Din escapes and brings MacChesney and Ballantine for a rescue — but they too are captured and thrown with Cutter into the torture chamber, held as bait for an ambush of the entire regiment. As exciting action fills the temple, Gunga Din, though mortally wounded, reaches the temple dome and bugles the alarm to the approaching troops which spread for the attack and terrific battle which saves the three sergeants and utterly routs the Thuggees. As the British bury their dead, Cutter, MacChesney and Ballantine hold their own services over the grave of Gunga Din and a young war correspondent named Rudyard Kipling reads his poem of tribute.

The three sergeants are strong men all: Cary Grant as Cutter, clowning even under the tortures of the Thuggees; Victor McLaglen as MacChesney strutting in his uniform and battling gloriously; Douglas Fairbanks, Jr., as Ballantine foregoing romance for the service of the Queen and leaping through action like his famous father. But it is Sam Jaffe as Gunga Din who remains in memory when the excitement has subsided. The effect of his loyalty and heroism is heightened by the unobtrusive manner in which the role is built up through the picture. At the start he is unidentified, just another native doing his duty, and gradually he rises to complete dominance as the scenes in the temple create rising suspense towards the big battle climax. The scenes taken directly from the poem, his taking of water to the wounded and dying, are filled with infinite humanity and pity and a curious cleansing humility.

The physical production is magnificent throughout with many sequences of sheer pictorial poetry and the emphasis always on movement. The dialogue is rightly subordinate to the action and the hearty comedy relief is in keeping with the masculine drive of the story. Swallowed whole as one grand gulp of melodramatic excitement, **Gunga Din** is one of the big films of any year.

PARDON OUR NERVE:

Produced by Sol M. Wurtzel for
20th Century-Fox

Director: H. Bruce Humberstone
Screenplay: Robert Ellis, Helen Logan
Story: Hilda Stone, Betty Reinhardt
Photography: Charles Clarke
Art Directors: Bernard Herzbrun, Haldane Douglas
Music Director: Samuel Kaylin
Editor: Harry Reynolds

Terry Wilson	Lynn Bari
Dick Malone	Michael Whalen
Judy Davis	June Gale
Samson Smith	Guinn Williams
Nosey Nelson	Edward Brophy
Duke Page	John Miljan
Lucky Carson	Theodore von Eltz
Kid Ramsey	Ward Bond
Mr. Flemingwell	Chester Clute
Arabella	Helen Ericson
Gunman	Lew Harvey
Captain of Waiters	Ben Welden
Marty Kruger	Robert Emmett Keane
Boxing Commissioner	Charles Wilson
Gunboat Briggs	Frank Hagney
Blonde	Dorothy Christy

Cary Grant Victor McLaglen Douglas Fairbanks, Jr.
" . . . . the three sergeants . . . . "

Body Guards	Peter Lynn, Eddie Dunn, Tom Kennedy
Secretary	Florence Wright
Daniels	William Haade
Butler	Charles Coleman

Amiable slapstick farce in which the two Big Town Girls chase the wolf from their door by promoting a dimwit busboy into a prizefighter. (Adults & Young People)

(Running time, 65 minutes)

This is the third in the Big Town Girls series and a farcical step in the same entertainment direction. Terry Wilson and Judy Davis, broke and beseiged by their landlord, get a job through the Elite Escort Service to go horseback riding with light-heavyweight challenger Kid Ramsey. The horses run away and the job yields only a suggestion of the money possibilities of prizefighting. When they hear that some boxers are wanted for an exhibition at a party, they grab dimwit busboy Samson Smith and rush to the scene. The champion himself is there and Samson, mistaking him for his opponent, slaps him down. Terry jumps at the chance and with the aid of newsman Dick Malone concocts a wild yarn about rivalry over Judy between Samson and the champ. All Samson needs now for a big-money bout is an actual ring build up. That's a simple matter for two smart girls even though it means that Judy, who looks like Samson's sweetheart back home, has to get each opponent to hit her before Samson will rouse himself for a slaughter. Then gamblers and double-crossing managers step into the picture just as Samson is ready to eliminate Kid Ramsey as the last obstacle between him and the champ and the action races to the hilarious antics of the big fight. The Big Town Girls are back in the money — but they'll be needing more when the next in the series comes due.

Lynn Bari and June Gale prance merrily along as the ingenious girl-managers. Guinn Williams repeats his standard prizefighter performance as busboy Samson. Michael Whalen brings in romance as newsman Dick and Edward Brophy leads the clowning support as Samson's roommate Nosey. It adds up to an amusing little farce, one of those films which pass away time quite pleasantly and then are promptly forgotten.

HONOLULU:

Produced by Jack Cummings for MGM

Director: Edward Buzzell
Screenplay: Herbert Fields, Frank Partos
Photography: Ray June
Art Director: Cedric Gibbons
Editor: Conrad A. Nervig
Music & Lyrics: Harry Warren, Gus Kahn
Music Director: Georgie Stoll

Eleanor Powell
"HONOLULU"

Dorothy March	Eleanor Powell
Brooks Mason & George Smith	Robert Young
Joe Duffy	George Burns
Millie deGrasse	Gracie Allen
Cecelia Grayson	Rita Johnson
Mr. Horace Grayson	Clarence Kolb
Nurse	Jo Ann Sayers
Gale Brewster	Ann Morriss
Wong	Willie Fung
1st Detective	Cliff Clark
2nd Detective	Edward Gargan
Washington	Eddie Anderson
Psychiatrist	Sig Rumann
Eve	Ruth Hussey
Native Dancing Girl	Kealoha Holt
Jailer	Edgar Dearing

Lilting and lavish musical comedy with plenty of both and Eleanor Powell's dancing and a cockeyed story about a movie star who sails into trouble when he changes places with his double for a peaceful vacation in Honolulu. (Adults & Young People)

Poor Brooks Mason, matinee idol of millions of movie fans! Behind his debonair exterior lurks the tragedy of fame — he hasn't a moment to himself alone. His time is his public's and his slightest action is followed by adoration. Afraid of the autograph hounds, he stays away from the premiere of his latest sensational triumph and young George Smith, who has the misfortune to look exactly like him, is mobbed by the crowd and sent to Mason's home in an ambulance. Inspiration strikes the great star. He will change places with this pineapple planter from Hawaii and depart for a peaceful and quiet vacation under the Pacific moon. It seems a grand idea. While Smith stays behind to battle with the fans and is finally judged insane for his insistence he is not the movie star, Mason himself is en route to Honolulu and falling in love with a fellow passenger Dorothy March, a cabaret dancer. But ahead is trouble of a new variety in the form of Smith's fiancee and a charge of embezzlement. It's a very serious situation for Mason-become-Smith and the film makes sure that not a serious moment slips into the solution.

Robert Young cavorts through his dual role with his usual quizzically debonair assurance. Eleanor Powell holds the spotlight much of the way as dancer Dorothy and taps out three contagious numbers, an imitation of Bill Robinson's stair dance, a skipping-rope novelty and a spectacular specialty to the Hawaiian "Hymn to the Sun." George Burns and Gracie Allen add their familiar comedy. The new songs include "Honolulu," "The Leader Doesn't Like Music" and "This Night Will Be My Souvenir," with Andy Iona's Islanders supplying authentic Hawaiian music. The production is lavish and smooth in the polished MGM musical comedy manner. And the general tone is resolutely fast and funny.

THE LONE WOLF SPY HUNT:

Produced and distributed by Columbia

Director: Peter Godfrey
Screenplay: Jonathan Latimer
Story: Louis Joseph Vance
Photography: Allen G. Seigler
Art Director: Lionel Banks
Musical Director: M. W. Stoloff

Michael Lanyard	Warren William
Val Carson	Ida Lupino
Karen	Rita Hayworth
Patricia	Virginia Weidler
Spiro	Ralph Morgan
Sergeant Devan	Tom Dugan
Inspector Thomas	Don Beddoe
Jameson	Leonard Carey
Jenks	Ben Weldon
Senator Carson	Brandon Tynan
Marie Templeton	Helen Lynd

Breezy comedy-melodrama in the whacky manner in which the Lone Wolf has to recover stolen plans to prevent himself from being charged with the theft. (Adults & Young People)

(Running time, 67 minutes)

The Lone Wolf has now fallen under the **Thin Man** influence and while he thwarts the villains and keeps ahead of the bungling police he has both an ardent and suspicious girlfriend and an amateur detective daughter on his hands. Villain Spiro wants the government plans for a new anti-aircraft gun and also wants the Lone Wolf to get them for him. But the Wolf, who will no longer be Lone if the girl Val Carson has her way, refuses the assignment. So Spiro has his henchmen do the job, leaving clues to implicate the Wolf. If he is to keep his new respectable reputation, Michael Lanyard must see that the plans are returned. Skipping about in his usual elusive style, pursued by Val and the complications his little daughter provokes with her own sleuthing efforts, he at last gets the plans and rounds up the villains for the authorities. He has escaped suspicion — and at the finish he has also escaped Val that she may pursue him through the next in the series.

Warren William once again is a bland and self-assured Lone Wolf and Ida Lupino trails him in farcical manner as the matrimonially determined Val. Virginia Weidler is his daughter and Ralph Morgan the spy chief Spiro. Action and comedy are combined with emphasis on all possible laughs and the pace is fast throughout.

IDIOT'S DELIGHT:

Produced by Hunt Stromberg for MGM

Director: Clarence Brown
Play & Screenplay: Robert E. Sherwood
Photography: Williams Daniels
Art Director: Cedric Gibbons
Music Director: Herbert Stothart
Montage Effects: Slavko Vorkapich

Irene	Norma Shearer
Harry	Clark Gable
Achille Weber	Edward Arnold
Dr. Waldersee	Charles Coburn
Captain Kirvline	Jos. Schildkraut
Quillery	Burgess Meredith
Madame Zuleika	Laura Hope Crews
Donald Navadel	Skeets Gallagher
Mr. Cherry	Peter Willes
Mrs. Cherry	Pat Patterson
Dumptsy	William Edmunds
Pittatek	Fritz Feld
Shirley	Virginia Grey
Bebe	Lorraine Kreuger
Beulah	Paula Stone
Franeine	Virginia Dale
Elaine	Joan Marsh
Edna	Bernadene Hayes

Expertly produced, carefully handled screen version of the Pulitzer Prize play with the anti-war emphasis toned down and the love story played up; a romantic comedy-melodrama about a vaudeville hoofer and a feminine acrobat who meet again under unusual circumstances and are held in a European frontier hotel by the threat of war. (Adults)

(Running time,, 100 minutes)

Idiot's Delight has had careful attention in its transition from stage to screen. Playwright Robert E. Sherwood did the adaptation himself, retaining the essential outline of the original and making use of the greater scope of the camera. The first meeting of hoofer Harry and acrobat Irene, for example, is not suggested by dialogue as in the play, but presented fully in the first sequences and the air raid at the finish is not merely discussed by the actors to the accompaniment of off-stage noises, but is pictured with scenes of spectacular destruction. In the play the anti-war theme was of primary importance and the romance subordinate. In the film, which must of necessity strike at more direct entertainment and a wider audience, the romance is always predominant. It is a shift of attention and emphasis, but the message of the play remains for those who think behind the surface of running entertainment and follow through the implications of much of the pungent dialog.

The primary purpose of these surveys is to provide objective and impartial information upon which readers may base their own individual choices of the films they prefer to patronize. The editor is firmly convinced that it is the responsibility of parents to determine for themselves which films their children shall see. But for the benefit of those who wish, and are willing to accept his judgement, a suggestion of audience suitability is added to the brief statement heading each survey.

Harry Van, who has run up and down through just about every type of stage work, is down to a mind-reading act in Omaha when he meets Irene, member of an acrobatic troupe who has acquired a Russian accent and a phoney princess background. Temporarily they are attracted to each other, but their theatrical paths soon separate. Six years later Harry, touring Europe with six blonde chorines in a musical act, is stopped at a frontier post by rumors of war and the troupe descends on a hotel in company with a varied assortment of individuals: scientist Dr. Waldersee; pacifist Quillery; a young English honey-mooning couple; and commandant Kirvline of the military post. Then munitions magnate Weber appears with an exotic Russian princess. Harry thinks she is Irene and she knows who he is but tries to remain aloof. News of an impending air raid plunges them all suddenly into the midst of war atmosphere and with swift, telling scenes the film discloses the effect upon each. A chance of escape to Switzerland is provided — but "princess" Irene has no passport. Weber, fearing for himself and angry at her resentment of his business, leaves her behind. Hoofer Harry, swept into nobility by the realization of their love, stays with her. As they plan their future, the air raid strikes, the hotel is hit and plunged into darkness. But as the sound of the planes roars overhead, Harry and Irene are heard singing "Onward Christian Soldiers."

That last was the ending of the play and of the first film version. Tried out in preview, it seemed incongruous and a new ending was made. The result was identical, and by the time the picture was ready for public showings the report was current that at least twelve different endings had been tried. The one chosen — perhaps in desperation — for at least the first releases, maintains the shift of emphasis of the rest of the film. Harry sits at the piano and Irene, catching his spirit, joins him in their answer to the idiot's delight of war as they sing "Goodbye Broadway." Then, as the planes fade away into the distance, the audience can absorb the notion of an at least romantically happy ending.

Clark Gable and Norma Shearer, he with a dapper mustache and she with a long blonde bob, will surprise their followers by their hilarious antics and undoubtedly some critics by their effectiveness in the suddenly serious scenes. The latter is largely the result of director

Clark Gable Norma Shearer Fritz Feld
"IDIOT'S DELIGHT"

Clarence Brown's experienced skill at imparting a sincerity and humanity to his films. The cast is culled from MGM's prize players and contributes a long series of vital characterizations. The production is lavish and carefully detailed. Those who saw the stage version with the Lunts in the leads will inevitably make critical comparisons. Those who did not will probably rate it novel and deft adult entertainment with a vaguely unsatisfactory finish.

PERSONS IN HIDING:

Produced by Edward T. Lowe for Paramount

Director: Louis King
Screenplay: William Lipman, Horace McCoy
Story: J. Edgar Hoover
Photography: Harry Fischbeck
Art Directors: Hans Dreier, William Flannery
Editor: Hugh Bennett

Pete Griswold	Lynne Overman
Dorothy Bronson	Patricia Morison
Freddie 'Gunner' Martin	J. Carrol Naish
Dan Waldron	William Henry
Helen Griswold	Helen Twelvetrees
Alec Inglis	William Frawley
Blase Blonde	Judith Barrett
Burt Nast	William Collier, Sr.
Mme. Thompson	May Boley
Flagler	Richard Stanley
Flo	Dorothy Howe
Joe Butler	John Hartley
Ruth Devoe	Janet Waldo
Powder	Richard Denning
Ma Bronson	Leona Roberts
Curly	Phillip Warren
Gordon Kingsley	John Eldredge
Zeke Bronson	Richard Carle
John Nast	Roy Gordon
Male Stenographer	John Hart
Maid	Lillian Yarbo

Expert gangster melodrama in which a girl helps a smalltime crook work up to bigtime crime, realistically portraying criminal activities and the FBI pursuit methods. (Adults)

(Running time, 60 minutes)

Based on J. Edgar Hoover's book of the same title and containing situations reminiscent of several actual crimes solved by the Federal Bureau of Investigation, **Persons in Hiding** is a fast-moving, convincing gangster melodrama above the average of its type. The story is a fairly conventional crime thriller with the G-men catching up with the crooks in the last reel, but it maintains consistent interest with new material and production competence.

Dorothy Bronson, beauty parlor operator with a craving for wealth and adventure, marries minor criminal Freddie Martin to direct him to cash and fame as a bigtime operator. The plot follows their career from gas station robberies at the start to the notorious kidnapping which finally lands them both in the FBI net. Mr. Hoover's men enter the picture when the Griswold-Martin combine has climbed to crimes which break into federal jurisdiction and thereafter the pursuit is a steady drive to the inevitable finale.

Criminal activities from petty robberies and burglaries to hijacking and kidnapping and the FBI's answer to the criminal challenge with careful, painstaking, scientific thoroughness are shown in scenes of convincing realism. The effectiveness of the material is increased by natural, believable characterizations from a consistently capable cast. J. Carroll Naish is excellent as the petty crook raised to prominence by the driving ambition of his wife. Patricia Morrison, screen newcomer, matches him ably as the ruthless girl who has known poverty and marries him to get through him the finery and excitement she craves. Lynne Overman's federal agent is a sympathetic portrayal, kindly and likable even when sternly doing his job. The direction is smooth and efficient, highlighting the gunplay and chases with action emphasis. The picture impresses as a good antidote to the usual overdone G-men thrillers.

FISHERMAN'S WHARF:

Produced by Sol Lesser for RKO Radio

Director: Bernard Vorhaus
Screenplay: Bernard Schubert, Ian Hunter, Herbert Clyde
Photography: Charles Schoenbaum
Music Director: Victor Young
Art Director: Lewis J. Rachmil
Editor: Arthur Hilton

Tony	Bobby Breen
Carlo	Leo Carrillo
Beppo	Henry Armetta
Stella	Lee Patrick
Angelina	Rosina Galli
Rudolph	Tommy Bupp
Pietro	George Humbert
Luigi	Leon Belasco
Tony's Gang	Salvatore Dimino, Leonard Kibrick, Stanton Mu, Jackie Salling, Ronnie Paige, Milo Machetti, Jr.
Priest	Reverend Dodd
Slicker, the seal	Himself

Simple, unpretentious human interest story with ample singing opportunities for Bobby Breen; the tale of a boy and his foster father and the trouble caused by a scheming widow. (Adults & Young People)

(Running time, 71 minutes)

This is Bobby Breen's sixth picture and, quite appropriately, he sings six songs, ranging from several new ditties to "Santa Lucia" and "Return to Sorrento." Director Bernard Vorhaus has wisely kept him from too much of his pretty posing while warbling and the screenplay provides him with the strong support of Leo Carrillo, Henry Armetta and Rosina Galli even in most of the singing sequences.

Jovial Carlo, Sicilian fisherman who lives near San Francisco's famous and picturesque Fisherman's Wharf, has raised young Tony as his own son. It is a happy household they have and with housekeeper Angelina and close friend Beppo they fill out an effective quartet. But the scheming Stella, widowed sister of Carlo's dead wife, joins the family circle with her obnoxious offspring Rudolph and determines to collect Carlo's savings for herself. Deliberately she breaks up the quartet's beautiful friendships and drives young Tony away by telling him he is really an orphan. Fisherman Carlo, however, discovers the plot in time and brings back the boy and happiness to his home.

Bobby himself will please his fans and may even swell their number. Leo Carrillo and Henry Armetta can inject enjoyment into any film and do so here with enthusiasm. Slicker the seal helps the comedy along. Lee Patrick is the selfish widow. A youngster named Tommy Bupp is properly annoying as her son Rudolph. And the fishing scenes and atmospheric settings add considerable interest to the familiar formula tale.

YOU CAN'T GET AWAY WITH MURDER:

Produced by Sam Bischoff for Warner-First National

Director: Lewis Seiler
Screenplay: Don Ryan, Kenneth Gamet, Robert Buckner
Play: "Chalked Out" by Lewis E. Lawes, Jonathan Finn
Photography: Sol Polito

Bobby Breen Leo Carrillo Henry Armetta
"FISHERMAN'S WHARF"

Art Director: Hugh Reticker
Editor: James Gibbons

Frank Wilson	Humphrey Bogart
Madge Stone	Gale Page
Johnnie Stone	Billy Halop
Attorney Carey	John Litel
"Pop"	Henry Travers
Fred Burke	Harvey Stephens
Scappa	Harold Huber
"Red"	Joe Sawyer
"Smitty"	Joe Downing
"Toad"	George E. Stone
Principal Keeper	Joseph King
Warden	Joseph Crehan
Gas Station Attendant	John Ridgely
District Attorney	Herbert Rawlinson

Grim and serious prison melodrama about a hoodlum-worshipping boy, a hardened killer and an innocent man convicted of murder. (Adults)

(Running time, 75 minutes)

You Can't Get Away with Murder is another and unusually sombre crime-doesn't-pay melodrama. It has little incidental comedy and that within the prison itself and the romance is barely visible. The story concentrates upon the conflicting influences bearing on an adolescent criminal and the inevitable fate which overtakes him.

Johnnie Stone, whose idol is gangster Wilson, starts his criminal career with petty crimes. Then Wilson commits a murder during a pawnshop holdup with a gun stolen by Johnnie from his sister's policeman sweetheart, Burke, who is convicted of the killing and sentenced to death. Meanwhile Johnny is terrorized into silence by Wilson and with him goes to prison for another crime. From that point forward the action takes place within the prison walls as Johny is caught between the pleas of his sister and his own conscience and his fear of the real killer and his own implication in the holdup. As the time nears for Burke's execution, Wilson plans to get rid of Johnnie by killing him in a prison break. The plan works — but Johnnie lives long enough to make the confession that saves Burke and convicts Wilson.

The story itself is trite and obvious most of the way, redeemed primarily by the good performances of everyone concerned: Humphrey Bogart as cold-hearted killer Wilson, Billy Halop as tragic young Johnnie, Gale Page as his sister, Harvey Stephens as innocent Burke, Henry Travers as a likable old prison librarian and Harold Huber as a typical tough convict. The treatment is uniformly heavy and grimly serious and the prison sequences impress as carefully authentic.

ST. LOUIS BLUES:

Produced by Jeff Lazarus for Paramount

Director: Raoul Walsh
Screenplay: John C. Moffitt, Malcolm S. Boylan
Story: Eleanore Griffin, William Rankin
Photography: Theodor Sparkuhl
Art Directors: Hans Dreier, Ernst Fegte
Editor: William Shea

Dave Guerney	Lloyd Nolan
Norma Malone	Dorothy Lamour
Aunt Tibbie	Jessie Ralph
Ivar De Breet	Jerome Cowan
San Ramos	Tito Guizar
Ida	Maxine Sullivan
Major Martingale	Wm. Frawley
Punkins	Mary Parker
The Band	Matty Malneck & His Boys
Sheriff	Victor Kilian
Mr. Hovey	Walter Soderling
Shorty	Cliff Nazarro
Mrs. Hovey	Virginia Howell
The King's Men	Ken Darby, Grafton Lynn, Rad Robinson, Jon Dodson
Atkins	John Rodgers

Tuneful and varied musical romance about a showboat troupe on the Mississippi and a Broadway showgirl who runs away from her former manager and falls in love with the captain. (Adults & Young People)

(Running time, 90 minutes)

St. Louis Blues neatly mixes with familiar competence according to familiar formula all the ingredients of popular, passing, variety-show entertainment. Dave Guerney, captain of one of the few remaining showboats along the Mississippi, is proud of his performing crew headed by blues singer Ida, handsome San Ramos and veil-dancing "Punkins" Parker and mothered by a cigar-smoking river Amazon called Aunt Tibbie. The boat is stuck in the mud and captain Dave is cajoling his audience into paying for a show by pulling her off. Then Norma Malone, an Irish showgirl from Broadway, who has been trying to get away from her exploiting manager and the sarong costumes he makes her wear, escapes from a train stalled by a flood and talks Dave into letting her stay with his troupe. He dismisses her offers to sing with the statement she is too much of an amateur. But a battle with a rival showboat troupe lands them all in jail and Norma sings them out with a ballad that touches the heart of the mayor. Captain Dave realizes he has a real singer and proceeds to fall in love while building her up for a New York success. Then enters the villain — her former manager with injunctions to stop her performing for anyone else. But no one can stop her singing for herself — and a delighted audience promises not to listen while she scores a smash hit in precisely the role from which she had once fled, a scantily-draped South Sea maiden.

Dorothy Lamour, whose escape from her sarong in **Spawn of the North** obviously was not permanent, is both decorative and easy on the ears, singing with Matty Malneck's band and the Kings Men. Maxine Sullivan offers her blues voice in solo and with the Hall Johnson Choir. Lloyd Nolan is a sincere and effective captain Dave and breaks into song himself. Mary Parker contributes her dance and a comedy romance with Tito Guizar as San Ramos. Jessie Ralph revels in the flavorous role of Aunt Tibbie. Cliff Nazarro adds his tongue-twisting antics and mimics a tobacco auctioneer. The music is tuneful and the title song is cleverly presented. There are atmosphere details of life on the Mississippi and the general tone is genial. It's lightweight and lively — standard popular variety entertainment.

HOMICIDE BUREAU:

Produced and distributed by Columbia

Director: C. C. Coleman, Jr.
Screenplay: Earle Snell
Photography: Benjamin Kline
Art Director: Lionel Banks
Editor: James Sweeney

Jim Logan	Bruce Cabot
J. G. Bliss	Rita Hayworth
Chuck Brown	Marc Lawrence
Hank	Richard Fiske
Captain Haines	Moroni Olsen
Briggs	Norman Willis
Blake	Gene Morgan
Thurston	Robert Paige
Jamison	Lee Prather
Speeks	Eddie Fetherston
Police Comm.	Stanley Andrews

Routine racketeer melodrama in which a police lieutenant battles his way to discovery of the big shot behind the gang shipping contraband scrap metal to foreign war lords. (Adults)

It's tough enough being in the **Homicide Bureau** when it is being attacked by the Citizens' League for inability to halt a crime wave. But it's even tougher to have to welcome the new head of the laboratory department and find the newcomer a girl. Lieutenant Jim Logan doesn't like this feminine invasion—especially when she proves scientifically that the evidence he has carefully collected against gunman Chuck Brown is insufficient. Determined to prove his case, Jim plunges ahead in his investigation — to win more criticism and a demotion. But he carries on, traces Brown's connection with the scrap metal racketeers who sell contraband goods to foreign munitions makers, and leads the way through danger and excitement to the battle which smashes the racket and exposes the big shot behind it all. Breathes there a film fan with memory so short he can not fill in the finish?

Snappily paced and ever ready with action, **Homicide Bureau** is compound of standard melodramatic material and is run through by players who have done the same things so often they can adequately fill in such a program filler without even working hard.

CHASING DANGER:

Produced and distributed by
20th Century-Fox

Director: Ricardo Cortez
Screenplay: Robert Ellis, Helen Logan
Story: Leonardo Bercovici
Photography: Virgil Miller, ASC
Art Directors: Richard Day, Haldane Douglas
Musical Director: Samuel Kaylin
Editor: Norman Colbert

Steve Mitchell	Preston Foster
Renee Claire	Lynn Bari
Waldo	Wally Vernon
Andre Duvac	Henry Wilcoxon
Hazila	Joan Woodbury
Carlos Demitri	Harold Huber
Teeda	Jody Gilbert
Gura Din	Pedro de Cordoba
Captain Fontaine	Stanley Fields
Corbin	Roy d'Arcy

Mediocre melodrama in which two newsreel cameramen track down a gun-smuggler while covering an Arab revolt. (Adults & Young People)

(Running time, 60 minutes)

Second in a Camera Daredevil Series, **Chasing Danger** contains most of the usual program melodrama ingredients: a dash of romance, a good proportion of comedy and plenty of action excitement. But this time they fail to mix into effective entertainment — and a possible reason is fear of foreign censorship. American newsreelmen may have grand adventures covering foreign military troubles, but American movie companies treat such topics with such trembling respect that conviction is lost in the process and what starts out as an interesting adventure yarn simmers down to a familiar routine show whose scenes can be called in advance.

Steve Mitchell and his pal Waldo are dispatched from the Paris office of their newsreel company to cover an Arab rebellion. On their own responsibility they try to discover the villain behind the revolt and soon are involved with the beautiful Renee and sinister financier Duvac who is supposed to have died two years before. They follow Renee to the gun-smuggling hideout — and help arrives just in time to save them and capture Duvac. Preston Foster and Wally Vernon as the cameramen, Lynn Bari as Renee and Henry Wilcoxon as Duvac lead a loyal cast in doing just about all that can be expected with the stereotyped material.

FRONTIERS OF '49:

Produced and distributed by Columbia

Director: Joseph Levering
Screenplay: Nate Gatzert
Photography: James S. Brown, Jr.
Music: Lee Zahler

John Freeman	Bill Elliott
Dolores	Luana de Alcaniz
Howard Brunton	Charles King
Kit	Hal Taliaferro
Brad	Charles Whittaker
Don Miguel	Octavio Girard
Padre	Carlos Villarias
Romero	Joe de la Cruz
Pete	Jack Walters
Red	Al Ferguson

Straightforward western fare; the action adventures of a U. S. cavalry officer who investigates charges that a land company has been seizing settlers' property in southern California. (Adults & Young People)

It is back in the days just before the goldrush when Mexico and the United States have not yet settled conflicting claims to the southwest territory and rumors are coming out of southern California that a big land company with semi-governmental powers has been ruthlessly seizing property and evicting settlers' families. Young Major Freeman of the U. S. Cavalry is sent to investigate. Posing as a settler and traveling with his scout Kit, he breaks in on a forced sale of the hacienda of Don Miguel Cervantes and his daughter Dolores. When he volunteers to aid them and presents their case to Brunton, the villainous head of the land company, the action duel begins. Can Brunton and his men eliminate this officer in disguise before he collects enough evidence and calls in his troops waiting nearby for the signal to swoop down for a clean-up? Law and order will win, of course — both history and western films tradition demand that — but Brunton is a villain to assure plenty of excitement before being captured even by a cavalry major.

"Wild Bill" Elliott — he has carried the nickname ever since he played the title role in the serial, **Wild Bill Hickock** — is a satisfying old-style hero who refuses to interrupt his daring deeds by breaking into song. Dancer Luana de Alcaniz is his Spanish sweetheart this time, Hal Taliaferro his scout, and Charles King, veteran western villain, the head of as rascally a gang of renegades as ever looted a frontier town. They all of them see to it that the action rarely lags and that galloping hooves and flying fists and bullets give the western fans full measure.

WHISPERING ENEMIES:

Produced by Larry Darmour for Columbia

Director: Lewis D. Collins
Screenplay: Gordon Rigby,
Tom Kilpatrick
Story: John Rawlins, Harold Tarshis
Photography: James S. Brown, Jr.
Editor: Dwight Campbell

Brewster	Jack Holt
Laura Crandall	Dolores Costello
Red Graham	Addison Richards
Harley	Joseph Crehan
Bowman	Donald Briggs
Virginia	Pert Kenton
Warden	Paul Everton

Competent, straightforward racketeer film in which a cosmetic manufacturer, when his business is ruined by a whispering campaign, develops his own whispering racket. (Adults & Young People)

(Running time, 62 minutes)

Cosmetic manufacturer Brewster, who has built up a successful business, is unable to obtain legal aid as he is forced into bankruptcy by a whispering campaign started by employees of a rival concern. Mere suspicions, of course, can not carry a court case and he has no tangible proof. He retaliates by setting up an advertising business as a cloak for large scale whispering racketeering of his own. Clients flock to his door and he concentrates on an attack on the company which had ruined him. Its owner, Laura Crandall, who did not know of her employee's villainy, gets a job with Brewster to obtain evidence against him. Romance softens them both — and at last Brewster, when one of his whispering campaigns against a milk company is stirring riots, confesses his guilt and departs for the jail sentence which will clear his account and free him for marriage with Laura.

That's a novel topic to inject new vitality into the movie racketeer tradition and as here presented steps along with steady pace and production precision. Jack Holt contributes a forceful and convincing performance as Brewster and Dolores Costello decorates the scenes nicely as Laura. It's dependable, topical screen fare of its type.

WATER RUSTLERS:

Produced by George Hirliman for Coronado; distributed by Grand National

Director: Samuel Diege
Screenplay: Arthur Hoerl
Photography: Max Stengler

Shirley Martin	Dorothy Page
Bob Lawson	David O'Brien
Tim Martin	Ethan Allen
Mike	Vince Barnett
Jurgens	Leonard Trainer
Sheriff	Merrill McCormick
Robert Weylan	Stanley Price
Wiley	Warner Richmond
Judge	Lloyd Ingraham

Another entry in the Singing Cowgirl series with Dorothy Page this time leading the ranchers, after her father's death, in the fight against the villains who have dammed the only creek in the valley. (Adults & Young People)

The unscrupulous Weylan, greedy to increase his holdings in a prosperous western valley, plots to bring to terms the stubborn ranch owners who are refusing to sell out. On his own property he dams the valley's one stream and his gun-toting thugs prevent the ranchers from obtaining court aid by intimidating the witnesses. Tim Martin determines to drive his cattle through to the water, but his rascally foreman tips off Weylan and Martin is shot down. Daughter Shirley steps up, fires the foreman and hires young Bob Lawson. They evolve a plan to outwit Weylan. By dynamiting a hill on Shirley's property they can destroy one of the buttresses of the dam. It takes plenty of excitement and some fancy shooting by Shirley to carry thru the plan and help Weylan meet his proper fate. Then Shirley clinches her action honors by rescuing her new foreman from the racing waters — after all, she needs him for a life job.

Given a more strenuous assignment than in her first story, Dorothy Page puts considerable pep into her performance and sweetly sings three cowgirl ditties. David O'Brien is the handsome new foreman and Stanley Price the villainous **Water Rustler.** There's the usual quota of fast riding and gunplay and the scenic background is a good western asset.

SON OF FRANKENSTEIN:

Produced by Rowland V. Lee for Universal

Director: Rowland V. Lee
Screenplay: Willis Cooper
Photography: George Robinson
Art Director: Jack Otterson
Musical Score: Frank Skinner
Musical Director: Charles Drevin

Baron Wolf von Frankenstein	Basil Rathbone
The Monster	Boris Karloff
Ygor	Bela Lugosi
Krogh	Lionel Atwill
Elsa von Frankenstein	Josephine Hutchinson
Peter von Frankenstein	Donnie Dunagen
Amelia	Emma Dunn
Benson	Edgar Norton
Fritz	Perry Ivins
Burgomaster	Lawrence Grant
Lang	Lionel Belmore
Ewald Neumuller	Michael Mark
Mrs. Neumuller	Caroline Cook
Burghers	Gustav Von Seyffertz Lorimer Johnson, Tom Ricketts

Grim and gripping "horror" film in which the son of Frankenstein revives the monster to prove his father's greatness and death again stalks the countryside. (Adults)

(Running time, 93 minutes)

Conceived as the last word in chili-thrill melodramatics, given a more pretentious production than its predecessors, grimly played by a cast headed by veteran screen terrorists, Boris Karloff and Bela Lugosi, and master character actor Basil Rathbone, the **Son of Frankenstein** emerges from the Universal studios as strong screen fare for those who like out-and-out horror films.

Twenty-five years after his father's death, Baron Wolf von Frankenstein with his wife Elsa and son Peter returns to the ancestral castle in Europe. The villagers, aroused by a series of brutal murders, believe that Frankenstein has come to carry on his father's dangerous experiments and Inspector Krogh warns him of impending trouble. Frankenstein investigates the old laboratory and is led by the crippled and crazed Ygor, who had been hung for grave-robbing, to the family crypt where the Monster lies in a coma. Determined to prove his father's greatness and, if possible, to change the monster's nature, Frankenstein tries to revive him, but does not know he has succeeded until later when he learns that the monster is at large and is being guided by the mad Ygor to kill the jurors who had passed the hanging sentence. Still Frankenstein would persist in his efforts to vindicate his father's experiments — but Ygor and the monster threaten his own life and that of his boy and at last, as tension tightens to the climax, he kills Ygor and destroys the monster.

Boris Karloff as the man-made ogre and Bela Lugosi as the grave-robber, legally hanged but restored to broken-necked life by Karloff, fully justify their reputations as the top terrorists and Basil Rathbone matches them throughout with a brilliant performance as the doctor-son of the original Frankenstein. Lionel Atwill leads the uniformly able support as the village police inspector. Photography, settings and musical score are carefully calculated to emphasize the eerie atmosphere. The pace is slow at the start but after the introductory sequences are out of the way and the monster again at large, interest is held with unrelenting grimness.

"SON OF FRANKENSTEIN"

Boris Karloff Basil Rathbone Bela Lugosi

FIGHTING THOROUGHBREDS:

Produced and distributed by Republic

Director: Sidney Salkow
Screenplay: Weelyn Totman
Story: Clarence E. Marks
Photography: Jack Marta
Music: Cy Feuer

Ben Marshall	Ralph Byrd
Marian	Mary Carlisle
Greg	Robert Allen
Gramp	George Hayes
Hefty	Marvin Stephens
Bogart	Charles Wilson
Brady	Kenne Duncan
Wilson	Victor Kilian
Colton	Eddie Brian

Lively racetrack and romantic melodrama in which a thoroughbred colt fans the feud between two Kentucky families and, trained by one family to win revenge on the other, brings them together at the finish. (Adults & Young People)

(Running time, 63 minutes)

There is little enough friendship between poor but aristocratic old Gramp, who lives with his granddaughter Marian, and newly-rich Bogart. Then Bogart discovers that his famous stallion, Battleguard, has broken loose one night and visited Gramp's mare, Queen. He fires stableboy Hefty and forecloses on Gramp's stables. Queen is sold to a laundry and Hefty gets a job taking care of the laundry horses. When Queen's colt is born, the new owner gives it to Marian and she promptly christens it Sweet Revenge, planning to make that name come true. She spurns the offers of Bogart's son Greg to help her, and with Gramp and Hefty trains the horse, wandering from track to track and heading for the big race in which she hopes to beat the Bogart boast, another racer also sired by Battleguard. Sweet Revenge breaks a leg and the third side of the romantic triangle enters as the young doctor who takes the case. The story gallops on through a kidnap plot by gamblers and climbs, maintaining effective suspense, to the climax of the big race itself in which the two sons of the same great horse match speed for a thrill finish.

Modestly budgeted, neatly played, capably put together with novel plot twists and appealing human touches, **Fighting Thoroughbreds** is a good program mixture of action and romance against a race-track background.

PRIDE OF THE NAVY:

Produced and distributed by Republic

Director: Charles Lamont
Screenplay: Ben Markson, Saul Elkins
Story: James Webb, Joseph Hoffman
Photography: Jack Marta
Art Director: John Victor Mackay
Music Director: Cy Feuer

Speed Brennan	James Dunn
Gloria Tyler	Rochelle Hudson
Jerry Richards	Gordon Oliver
Gloomy Kelly	Horace MacMahon
Joe Falcon	Gordon Jones
Mrs. Falcon	Charlotte Wynters
Brad Foster	Joseph Crehan
Capt. Tyler	Charles Trowbridge

Straightforward service melodrama with romantic ballast about a navy lieutenant, a speed-boat racer and an admiral's daughter involved in experiments on a new-type torpedo-boat. (Adults & Young People)

(Running time, 63 minutes)

Lieutenant Jerry Richards has little success trying to perfect a new and speedy torpedo-boat and is commissioned to get speed-boat racer Speed Brennan at work on the problem. Brennan, once dismissed from the service, displays little interest until he meets Richards' girlfriend Gloria, the daughter of an admiral. Thereafter Brennan and Richards are romantic rivals for the girl while work on the new boat proceeds. The first model is a failure and Brennan, inspired by Gloria, concocts a new and radical design. Tested before a Congressional committee, it proves its military value and is accepted, winning Brennan both the girl and a reserve commission in the navy.

Gordon Oliver, Rochelle Hudson and James Dunn fill out the romantic triangle with routine competence and Horace MacMahon supplies the comedy as a mechanic named Gloomy. The flag-waving is chiefly in the title, the pace is fast and the emphasis is on the action.

ARIZONA WILDCAT:

Produced and distributed by 20th Century-Fox

Director: Herbert Leeds
Screenplay: Barry Trivers, Jerry Cady
Story: Frances Hyland, Albert Ray
Photography: Lucien Andriot
Art Director: Bernard Herzbrun, Albert Hogsett
Music Director: Samuel Kaylin

Mary Jane Patterson	Jane Withers
Manuel Hernandez	Leo Carrillo
Caroline Reid	Pauline Moore
Donald Clark	William Henry
Richard Baldwin	Henry Wilcoxon
Rufe Calloway	Douglas Fowley
Judge White	Etienne Girardot
Ross Harper	Harry Woods
Margarita	Rosita Harlan

Amusing western combining an action tale of a law-and-order clean-up in a frontier town with Jane Withers' peppery brand of humor. (Adults & Young People)

All Jane Withers ever needs to satisfy her fans is a genial story outline for a series of episodes in which she provokes all manner of mischief and finally maneuvers events for a happy ending. This time she is given a tried-and-true old-fashioned action western tale to back up her own personal antics. The time is back about 1870 and the place an Arizona town. When her father is killed in a hold-up, she is adopted by a Spanish stagecoach driver, one a bandit chieftain known as El Gato but now a respectable law-abiding citizen. A young man comes to town to seek the villain who ruined his father and to cast romantic glances at the schoolteacher. The sheriff accuses him of a gold robbery — but orphan Jane and her guardian are pretty sure that the sheriff himself is the real leader of the gang terrorizing the town. Jane and El Gato reorganize his old band — the members are all fine citizens now — and go after the villains in the true tradition of fast riding and quick shooting.

Jane herself is as unsubdued and rollicking as ever and enjoyment fairly emanates from Leo Carrillo in the colorful role of the ex-bandit stage driver. The others, led by Henry Wilcoxon as the double-dealing sheriff, are traditional western figures. It's lively and likable and sure satisfaction for Jane's followers.

BOY SLAVES:

Produced by P. J. Wolfson for RKO Radio

Director: P. J. Wolfson
Screenplay: Albert Bein, Ben Orkow
Photography: J. Roy Hunt
Art Director: Van Nest Polglase
Music Director: Frank Tours

Nellie, an orphan girl	Anne Shirley
Jesse Thompson, a runaway boy	Roger Daniel
Boys of the road:	
Tim	James McCallion
Miser	Walter Ward
Lollie	Charles Powers
Knuckles	John Fitzgerald
Tommy	Frank Malo
Atlas	Paul White
Pee Wee	Walter Tetley
Albee	Charles Lane
Graff	Alan Baxter
Drift Boss	Fred Kohler, Sr.
Sheriff	Arthur Hohl
Camp Cook	Olin Howland
Harvey	George Breakstone
Jesse's Mother	Helen McKellar
Freddie	Jimmy Zahner
Snob	Charles Peck
Small Town Judge	J. M. Kerrigan
Motor Cop	Adrian Morris
Brakeman	William Pawley
Truck Drivers	Paul Guilfoyle Rube Demarest
Farm Woman	Leona Robert
Store Clerk	Irving Baconi

Strong and over emphasized preachment against forced child labor in a turpentine camp, heavily handled and relentlessly serious. (Adults)

(Running time, 70 minutes)

The original production idea of **Boy Slaves** was undoubtedly both gallant and courageous, to discuss in screen terms the social problem of child labor and attack one of its most vicious forms, enforced peonage of juvenile delinquents in a labor camp. Technically the finished picture is an example of good studio craftsmanship. Even the acting, much of which has to be handled by youngsters, is direct and convincing. What is missing is the final and necessary ingredient, entertainment. Even a screen preachment, if it is to be effective, must entertain, and **Boy Slaves** pursues its topic with such unremitting earnestness devoid of lighter moments, tries so obviously and emphatically to create sympathy for its young victims, that after a while it tends to deaden rather than to heighten emotion. Special groups specifically interested in the problem probably will find it engrossing. General audiences will not.

Young Jesse takes to the road in hopes of making money to help support his mother back home and joins a gang of wandering young hoboes. Convicted of law-breaking in a small town, they are paroled to a privately-owned turpentine camp where they are kept prisoners and, by an ingenious system of charges, constantly in debt to their "employer." The unhuman methods of the overseer at last drive them to rebel. Jesse sacrifices his life that the others may escape and at the finish they have found an upright judge who refuses to send them back to the camp.

TORCHY IN CHINATOWN:

Produced by Bryan Foy, distributed by Warner Bros.

Director: William Beaudine
Screenplay: George Bricker
Photography: Warren Lynch

Torchy Blane	Glenda Farrell
Steve McBride	Barton MacLane
Gahagan	Tom Kennedy
Condon	Patric Knowles
Baldwin	Henry O'Neill
Mansfield	James Stephenson
Janet	Janet Shaw
Fitzhugh	Anderson Lawlor
McTavish	Frank Shannon
Sergeant	George Guhl
Staunton	Richard Bond

Another and minor entry in the Torchy Blane series with a wild-eyed yarn about smuggled Chinese burial tablets an an extortion scheme. (Adults & Young People)

Running time, 58 minutes)

Torchy Blane, the newsgirl reporter who regularly scoops her masculine rivals and beats slow-witted Lieutenant Steve McBride to solutions of his own mystery cases, may keep her fans interested thru this addition to her adventures, but won't win new admirers. It lacks the zip and freshness of some of the others and the mystery will scarcely keep audience sleuths guessing. With the usual melodramatic trappings a trio of villains attempts to extort money from the fiance of a Janet Baldwin, daughter of a senator who purchases a set of smuggled Chinese burial tablets. The villains pose as Chinese avengers and try to force through their plot by means of several fake murders. Lieutenant McBride flounders along from blunder to blunder, but Torchy jumps ahead to uncover the crooks and score a scoop for her paper.

Glenda Farrell and Barton MacLane run through their usual performances as Torchy and McBride. Tom Kennedy supplies the comedy as McBride's dumb cop driver. Director William Beaudine has tried to compensate for an obvious story by inserting many gags and keeping the pace rapid. The Chinatown atmosphere fades out after a few stock shots near the start.

RIDE 'EM, COWGIRL:

Produced by Arthur Dreifus for Coronado; distributed by Grand National

Director: Samuel Diege
Screenplay: Arthur Hoerl
Photography: Mack Stengler
Music Director: Joseph DiMaggio

Helen Rickson	Dorothy Page
Oliver Shea	Milton Frome
Dan Haggerty	Vince Barnett
Belle	Lynn Mayherry
"Ruf" Rickson	Joseph Girard
Sheriff Larson	Frank Ellis
Doyle	Harrington Reynolds
Deputy Sheriff	Merrill McCormack
Deputy Sheriff	Fred Berhle
Snowy	Himself

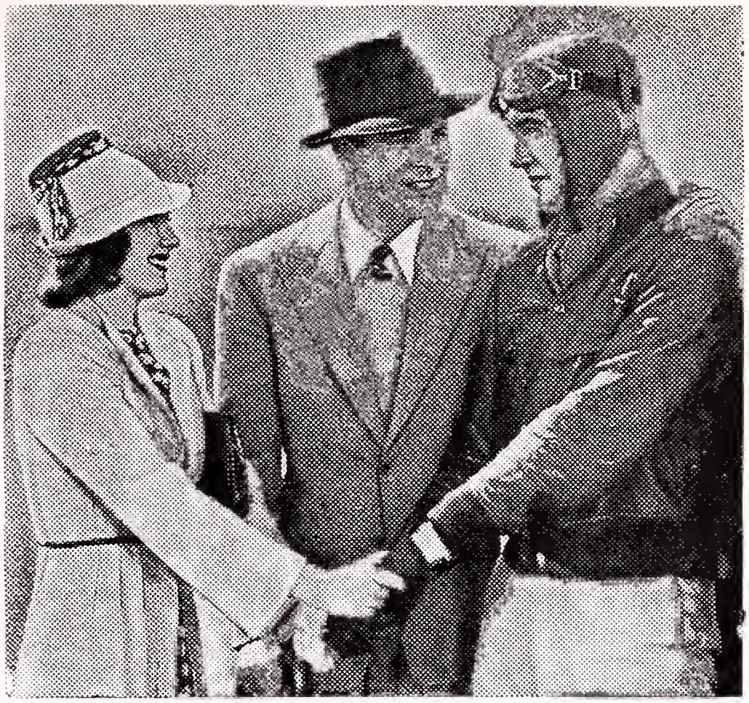
Lightweight western featuring a singing cowgirl heroine who clears her rancher father of a theft charge and exposes the real crook. (Adults & Young People)

(Running time, 52 minutes)

Title and publicity announce this as the start of a new series of newstyle westerns in which the heroine will lead the way through the action stunts of the oldstyle hero. As worked out in production, however, while Dorothy Page, the "Singing Cowgirl," does do more than the usual western heroine whose activity is confined to a pretty uselessness, she merely whirls a rope once, wins a horserace in fine style and fires off a gun with singular ineffectiveness. The rough stuff is left as always to the husky hero. If this is a sample of the series, it seems probable that the tried and true western formula will simply be varied slightly to permit the heroine to do a little fast riding and amiable singing.

Helen Rickson is her name this time and the wicked smugglers are after her father's ranch because it is a convenient spot for slipping silver over the border. Gambler Doyle, leader of the smugglers, frames the old man in a card game and makes it look as if he had stolen the rodeo prize money. Daughter Helen bravely takes the blame to save her father, escapes from the sheriff and starts out to track down the villains. Oliver Shea and his pal Dan, posing as linemen for a telephone company, come to her aid and when the excitement has died down, gambler Doyle has been exposed, Helen has won the rodeo race and she and Oliver are planning to stretch their moonlight singing interludes into a lifetime of romantic happiness.

The novelty of an active heroine and several good songs inject some interest. For the rest it's average western stuff with an involved story and mediocre production.



Olivia de Havilland George Brent John Payne

"WINGS OF THE NAVY"

WINGS OF THE NAVY:

Produced by Cosmopolitan, distributed by Warner Bros.

Director: Lloyd Bacon
Screenplay: Michael Fessier
Photography: Arthur Edeson
Aerial Photography: Elmer Dyer
Art Director: Esdras Hartley
Music Director: Leo F. Forbstein

Cass Harrington	George Brent
Irene Dale	Olivia de Havilland
Jerry Harrington	John Payne
Scat Allen	Frank McHugh
Commander Clark	John Litel
Lt. Parsons	Victor Jory
Prologue Speaker	Henry O'Neill
Dan Morrison	John Ridgley
Lt. Harry White	John Gallaudet
Instructor	Donald Briggs
Ted Parsons	Edgar Edwards
First Flight Instructor	Regis Toomey
Armando Costa	Albert Morin
Commandant	Jonathan Hale
Capt. March	Pierre Watkin
Officer of the Day	Don Douglas
Drilling Officer	Max Hoffman
Check Pilot	Alan Davis
Aviator	Larry Williams

Stirring, brilliantly photographed film of the U. S. airforce, filled with factual information about military aviation and dressed up for entertainment with a story about two brothers in the service and their love for the same girl. (Adults & Young People)

(Running time, 90 minutes)

Produced with the complete and obviously enthusiastic co-operation of the U. S. Naval air force and scheduled for release at a time when Congress is faced with a presidential request for greater military expenditures, **Wings of the Navy** will undoubtedly be criticized by pacifists and opponents of the proposed appropriations as a propaganda picture. It is, beyond doubt, a pictorial tribute to the air defense force — not a preachment or screen argument, but a rather thorough presentation of the careful training of military pilots, the intense earnestness of the air defense program, the heroism of individual flyers and the thrills of formation flying and bombing technique. Propaganda or instructive entertainment — that is for each patron to decide for himself before he buys a ticket. Regarded strictly as entertainment, **Wings of the Navy** is an interesting, capably produced and often thrilling motion picture.

Brothers Cass and Jerry Harrington are following in their father's footsteps as navy men. Cass is already in the air service and Jerry soon shifts from the submarine division to the air branch. He follows through the training as a flying cadet at the Pensacola naval air station and is assigned to duty at the San Diego field. There he is trained for work with the huge 14-ton bombers and prepares for a mass squadron flight to Honolulu. Meanwhile brother Cass has been crippled in a crash, retired from service, has designed a new plane. In the first test, the plane crashes. Jerry resigns to put his brother's design to another test and successfully proves its strength in a gripping power-dive sequence. He is reinstated in time for the Honolulu flight and Cass nobly steps aside that his fiance Irene may marry Jerry, the man she really loves.

That story is simply the thread on which to string scenes detailing the activities of the air force and to balance straight exposition with romance and occasional moments of comedy. George Brent is a vigorous brother Cass, John Payne a restrained brother Jerry and Olivia de Havilland a prettily posed romantic addition. Frank McHugh is the comedy leader and provides an amusing first solo flight sequence. Throughout there are magnificent aerial shots and detailed picturings of aviation problems and technique.

CODE OF THE FEARLESS:

Produced by E. C. Burr for Atlas, distributed by Spectrum

Director: Raymond K. Johnson
Screenplay: Fred Myton
Photography: Elmer Dyer
Art Director: Vin Taylor

Fred Jamison	Fred Scott
Jean Morrison	Claire Rochelle
Red Kane	John Merton
Captain Rawlins	Walter McGrail
Fuzzy	Harry Harvey
Morrison	George Sherwood

Standard action western in which ranger Fred rides into danger and helps round up the crooks by pretending to be one of them. (Adults & Young People)

(Running time, 56 minutes)

This is the first of a series to be produced by C. C. Burr for Spectrum release and is held strictly to the tested western formula. With the aid of Captain Rawlins, ranger Fred Jamison has himself dismissed from the service and with such a recommendation is soon in the confidence of villain Red Kane and his gang of thieves. When he has enough evidence, he sends word to the Rangers to come for the capture— but the message is intercepted by one of Kane's men and gallant Fred has to carry on alone until the posse finally arrives for the final round-up.

Fred Scott, who used to sing opera in San Francisco, bows to the current western style with two songs and strides with adequate vigor through the role of ranger Fred. John Merton, veteran villain, is again a past master as Red Kane at drawing hisses from the gallery. Claire Rochelle supplies the minor but necessary romance. There is plenty of action of the fast riding, gun-play and fistic battle variety and the general production has the usual routine competence.

FOUR GIRLS IN WHITE:

Produced by Nat Levine for MGM

Director: S. Sylvan Simon
Screenplay: Dorothy Yost
Story: Nathalie Bucknall, Endre Bohem
Photography: Leonard Smith
Art Director: Cedric Gibbons
Editor: George Boemler

Norma Page	Florence Rice
Gertie Robbins	Una Merkel
Patricia Page	Ann Rutherford
Mary Forbes	Mary Howard
Dr. Stephen Melford	Alan Marshal
Robert Maitland	Kent Taylor
Express	Buddy Ebsen
Miss Tobias	Jessie Ralph
Miss Bennett	Sara Haden
Dr. Phillips	Philip Terry
Dr. Sidney	Tom Neal

Interesting hospital film; the story of four nurses who enter training with different motives and in particular of one of them, who originally planned only to angle for a husband but finally absorbs the spirit of her profession. (Adults & Young People)

(Running time, 70 minutes)

The **Four Girls** of the title become nurses for four different reasons. Norma Page thinks that a hospital might be a good place to land as a husband either a handsome and rising young doctor or an equally handsome and wealthy patient. Her sister Patricia tags along simply because she has always trailed her big sister. Mary Forbes takes up nursing because she needs a job. Gertie Robbins joins the hospital staff because she likes the meals. The tale and the title is about all four of them and the fact that nurses should not enter service for selfish reasons: but interest is concentrated upon Norma, at the start the least admirable of the quartet. She goes after resident surgeon Stephen Melford and follows thru to fall in love with him — but when he refuses to give up research and build a wealthy clientele, she shifts her attention to playboy Robert Maitland, son of the chairman of the hospital board. Then the lessons begin. She follows Maitland on a vacation aboard his yacht, discovers that her sister Patricia is in love with him, and returns to the hospital to find that indirectly she has been responsible for the death of nurse Mary. Realizing at last her selfishness, she writes out a resignation — just as a call comes through for rescue work in a railway disaster. Risking her life bringing aid to passengers in a partially submerged car, she wins back her own self-respect and a medal for bravery and is in turn saved by Dr. Melford.

Florence Rice continues her rapid rise with a good performance as Norma. Ann Rutherford is excellent as sister Patricia, Mary Howard a serious Mary and Una Merkel as always a good comedienne, contributing a humorous romance with Buddy Ebsen. It's a sympathetically presented, efficiently produced program picture.

THE PHANTOM STAGE:

Produced by Trem Carr for Universal

Director: George Wagner
Screenplay: Joseph West
Photography: Harry Neumann
Music Director: Frank Sanucci

Bob	Bob Baker
Mary	Marjorie Reynolds
Grizzly	George Cleveland
Lawson	Forrest Taylor
Denver	Reed Howes
Runt	Tex Palmer
Scott	Murdock MacQuarrie
Sheriff	Glenn Strange
Stage Driver	Jack Kirk

Average action western with Bob Baker as the singing cowboy hero who solves the mystery of the gold-shipment thefts and saves the stage-line business for its feminine owner. (Adults & Young People)

Western heroes must stick to tradition, but the villains can display variety and the villain this time is one who uses his wits more than his guns. He ships special trunks containing a confederate on the stage carrying gold and en route the gold simply disappears through a trapdoor into his trunks. Heroine Mary's stage-line is being forced out of business and the mystery has everyone baffled — everyone but Bob Carson and his pal Grizzly who volunteer to take a stage through and discover the trick after the latest theft. He lets it be known that he will hide in the trunk next time himself and the villain grabs it, thinking the sack of wheat inside is the interfering Bob. While a posse follows in pursuit, Bob tries a single-handed capture of the entire gang and battles valiantly until the others arrive for the finish.

It's an average all-around western with several songs delivered between adventures by hero Bob and the fact that the sly trickery of the villain does not prevent the usual quota of action excitement.

OFF THE RECORD:

Produced and distributed by Warner Bros.

Director: James Flood
Screenplay: Niven Busch, Lawrence Kimble, Earl Baldwin
Story: Saul Elkins, Sally Sandlin
Photography: Charles Rosher
Art Director: Robert Haas
Music Score: Adolph Deutsch
Music Director: Leo F. Forbstein

Thomas "Breezy" Elliott	Pat O'Brien
Jane Morgan	Joan Blondell
Mickey Fallon	Bobby Jordan
Joe Fallon	Alan Baxter
Scotty	William Davidson
Lou Baronette	Morgan Conway
Jaeggers	Clay Clement
Detective Kendall	Selmer Jackson
Brand	Addison Richards
Barton	Pierre Watkin
Brown	Joe King
J. W.	Douglas Wood
Chatteau	Armand Kaliz

Implausible newspaper-gangster melodrama about a breezy reporter and a girl columnist who marries him to provide a home for a reform-school kid and at last achieves a happy ending. (Adults & Young People)

(Running time, 70 minutes)

Reporter Breezy Elliott has long pursued columnist Jane Morgan with matrimonial intentions, but she is too busy with her career for such trivialities. Then she becomes interested in a young orphan named Mickey who is involved through his older brother with the city's gambling boss. Her columnar expose of the marble machine racket prompts the villain to pin charges on Mickey and his brother, who are sent to prison and reform school respectively. The thought of poor Mickey in jail is too much for Jane and, learning that to get him a parole she must provide a job and a home, she suddenly accepts reporter Breezy's long-standing proposal. After the ceremony he discovers her motive and develops a dislike for Mickey — the result is hectic home life and, when Mickey's brother escapes, melodramatic excitement that uncovers the gambling czar and brings happiness to the Elliott household.

It's a wild-eyed story that to any newspaper man will seem simply silly, even more so than the usual run of movie reporter melodramas. Pat O'Brien and Joan Blondell romp through their assignments as if aware of that fact. Bobby Jordan is the abused Mickey, Alan Baxter his brother and Morgan Conway the gambling villain.

THUNDERING WEST:

Produced and distributed by Columbia

Director: Sam Nelson
Screenplay: Bennet R. Cohen
Photography: Lucien Ballard
Music & Lyrics: Bob Nolan
Music Director: M. W. Stoloff

Jim Dale	Charles Starrett
Helen Patterson	Iris Meredith
Wolf Munro	Dick Curtis
Tucson	Hank Bell
Judge Patterson	Ed LeSaint
Frank Kendall	Hal Taliaferro
Bob	Bob Nolan

and the
Sons of the Pioneers

Snappy western-with-music in which Charles Starrett is a young outlaw who battles his way back to respectability and the usual romantic reward. (Adults & Young People)

The Sons of the Pioneers are warbling western ditties for the townsfolk of Ora Grande, when outlaw Wolf Munro and his gang swoop down for a swift raid. One of his men is handsome Jim Dale, who is not quite sure he likes to live outside the law and, when the hard-hearted Wolf would leave a wounded pal behind, breaks with the gang. Then circumstances make him a hero while he is really trying to stage a lone hold-up and the grateful townsfolk make him sheriff. Inspired by the judge's daughter, he determines to wipe out Wolf's band and in a series of daring adventures with flying fists and blazing guns, he fulfills his purpose and can settle down to romance with the girl.

It's a direct and driving western with the musical interludes kept carefully out of the way of the action and a cast long accustomed to the standard western ways.

JESSE JAMES:

Produced by Darryl F. Zanuck for 20th Century-Fox

Director: Henry King
Screenplay: Nunnally Johnson
Photography: George Barnes
Technicolor Director: Natalie Kalmus
Art Directors: William Darling, George Dudley
Music Director: Louis Silvers

Jesse James	Tyrone Power
Frank James	Henry Fonda
Zerelda (Zee)	Nancy Kelly
Will Wright	Randolph Scott
Major Rufus Cobb	Henry Hull
Jailer	Slim Summerville
Mr. Runyan	J. Edward Bromberg
Barshee	Brian Donlevy
Bob Ford	John Carradine
McCoy	Donald Meek
Jesse James, Jr.	John Russell
Mrs. Samuels	Jane Darwell
Charles Ford	Charles Tannen
Mrs. Bob Ford	Claire Du Brey
Clarke	Willard Robertson
Hank	Harold Goodwin
Pinkie	Ernest Whitman
Deputy	Eddy Waller
Bill	Paul Burns
Minister	Spencer Charters
Tom Colson	Arthur Aylesworth
Doctor	Charles Middleton
Heywood	Charles Halton
Roy	George Chandler
Farmer	Harry Tyler
Boy's Mother	Virginia Brissac
Judge Rankin	Ed Le Saint
Judge Mathews	John Elliott
Old Marshall	Erville Alderson
Farmer Boy	George Breakston
One of James Gang	Lon Chaney, Jr.

Henry Fonda Tyrone Power Nancy Kelly Randolph Scott

"JESSE JAMES"

Vigorous and thrilling melodrama recreating with pictorial magnificence an historical epoch as background for a sympathetic, romanticized version of the life of the notorious outlaw as an American Robin Hood; a good all-around example of entertainment craftsmanship. (Adults & Young People)

(Running time, 105 minutes)

In the direct tradition of the most consistently successful American movies from **The Great Train Robbery** of some thirty-five years ago to the spectacular **Chicago** of last year, this latest of Darryl F. Zanucks screen exercises in revised history is sure all-audience entertainment. It *is* not the Jesse James whose career is written into the records of criminologists — Jo Frances James, granddaughter of the outlaw and listed as a technical advisor for the film, remarked in a recent interview that the major resemblance was the fact that the original Jesse also rode a horse — but it is not intended to be. This is not a psychological character study or an historical documentary. It is simply a straight entertainment movie, and character development and historical accuracy are valuable only as they can contribute to general enjoyment.

Mr. Zanuck has lavished on the production all the technical excellence at his command. Nunnally Johnson's screenplay, shrewdly written with flavorous dialogue and slyly humorous touches, follows many of the actual physical facts of the James brothers' amazing career, but gives them a new and sympathetic motive and emphasizes the heroic aspects of their exploits. The background is colorfully detailed and strikingly authentic. Henry King's direction is skilful and experienced, driving the action with speed and power, highlighting the sentimental and romantic interludes with restraint and finesse. The photography is superb, keeping the Technicolor unobtrusively effective. And a long, strong list of veteran players bolster the valiant efforts of the two lead youngsters, Tyrone Power and Nancy Kelly.

Mr. Zanuck's James boys turn to railroad hold-ups in retaliation for the ruthless manner in which the St. Louis Midland Railroad acquires land for its right-of-way. After the family farm has been stolen and his mother killed by a Midland agent, Jesse organizes a band of bandits and stages successful raids until his sweetheart Zerelda persuades him to surrender. Promised a light sentence by the railroad president, he does so and marries the girl — only to discover that he is being framed into a long term. Brother Frank comes to the rescue with a daring release and the two with their gang are hunted through years of banditry which soon includes raids on banks as well as railroads and rises to the fatal ambush at the Northfield bank. The gang is broken and Jesse wounded and at last, when he has determined to take his wife and son to California for a new start, he is shot down for the reward by one of his own men.

Tyrone Power offers an able, though definitely youthful, portrayal of Jesse, combining the necessary hardness and sentimentality. Henry Fonda's tobacco-chewing brother Frank is a stronger and more memorable performance. Nancy Kelly steps up with a convincing Zerelda, the real victim of the relentless hunt for her husband. Randolph Scott is a forthright federal marshal, J. Edward Bromberg an impressive Pinkerton detective, Slim Summerville the frightened jailer, Donald Meek the double-crossing railroad president, John Carradine the final killer. The most flavorous performance is that of Henry Hull as editor Rufus Cobb, a staunch defender of the James boys and vivid editorialist.

Jesse James combines resourcefully all the ingredients of genuinely popular and spectacular melodramatic entertainment.

MYSTERIOUS MISS X:

Produced and distributed by Republic

Director: Gus Meins
Screenplay: Olive Cooper
Story: George W. Yates
Photography: Ernie Miller
Art Director: John V. Mackay
Music Director: Cy Feurer

Keith Neville	Michael Whalen
Julie	Mary Hart
Dan Casey	Chick Chandler
Miss Botts	Mabel Todd
Ross	Frank M. Thomas
Jack Webster	Regis Toomey
Fredericks	Don Douglas
Chief McDougal	Wade Boteler
Alma	Dorothy Tree
Policeman	Eddie Acuff
Winslow	Pierre Watkin
Graham	Harlan Briggs

Mediocre comedy-mystery in which a stranded actor, mistaken for a Scotland Yard inspector, runs into romance and helps solve a murder case. (Adults & Young People)

(Running time, 60 minutes)

Stranded in a small town while trying to get back to New York, actor Keith Neville and his friend Dan Casey are involved in a murder mystery. When the feminine hotel manager finds stage documents in Keith's trunk identifying him as a Scotland Yard inspector, he lets the mistake ride to keep out of jail and agrees to help the police. While he is busy falling in love with the daughter of the major suspect, a second and almost a third murder occur. An automobile chase and a flailing fight rush the action to a solution while figures in black veils flit about to create a mysterious atmosphere.

It's a formula type comedy-mystery film in which the mystery fades out while only the comedy registers and the players run through their roles in routine manner.

THE LADY VANISHES:

Produced by Gainsborough-Gaumont-British, distributed in the U. S. by MGM

Producer: Edward Black
Director: Alfred Hitchcock
Screenplay: Sidney Gilliatt, Frank Launder
Novel: Ethel Lina White
Photography: Jack Cox

Iris Henderson	Margaret Lockwood
Gilbert	Michael Redgrave
Dr. Hartz	Paul Lukas
Miss Froy	Dame May Whitty
Mr. Todhunter	Cecil Parker
"Mrs." Todhunter	Linden Travers
Baroness	Mary Clare
Caldicott	Naunton Wayne
Charters	Basil Radford
Hotel Manager	Emil Boreo
Blanche	Googie Withers
Julie	Sally Stewart
Signor Doppo	Philip Leaver
Signora Doppo	Zelma Vas Dias
The Nun	Catherine Lacey

Fascinating mystery thriller underlined throughout by humor in which the disappearance aboard a trans-European train leads into an espionage and assassination plot; capably played and brilliantly directed by Alfred Hitchcock. (Adults & Young People)

(Running time, 96 minutes)

Alfred Hitchcock is one of the few motion picture craftsmen whose films are indisputable personal triumphs and **The Lady Vanishes** is the best film he has yet sent across the Atlantic. Every moment of the time it is on the screen his genius is apparent, his uncanny and indefinable knack of making his characters as well as his story leap into life, of binding interest to a crescendo of suspense and excitement with seemingly trivial incidents. With his treatment merely the repeated glimpse of two brandy glasses on a table can build emotional tension to heights rarely touched by other thrillers. **The Lady Vanishes** has much more humor than his previous pictures, but even that is the type which, while laughable, increases the suspense. Tightly written, fascinatingly clever without a single detail, however unimportant on the surface, failing to contribute to the plot, **The Lady Vanishes** holds interest from the start and intensifies that hold as the film progresses.

It is a simple enough story. A little old lady, a Miss Froy, an English governess vanishes from her compartment on a European train. The young woman with her in the compartment wakens from a doze, wonders where the old lady has gone, tries to find her, and is assured by everyone else aboard that there had been no Miss Froy on the train. The girl herself is at last almost convinced that the brain surgeon passenger is right: she has had an hallucination. But an insolent and skeptical young man offers to help and before long the accumulation of pertinent detail has created a criss-cross of international espionage that climbs to a pitched battle between foreign agents and the occupants of the dining car.

It is a familiar spy tale, true, but as handled by Alfred Hitchcock it is a memorable melodrama and the prediction seems safe that not an audience sleuth will outguess that shrewd director. With the exception of Paul Lukas and Dame May Whitty, who was seen here in **Night Must Fall,** the players are unknown to American film fans. They are excellent all, contributing distinct characterizations that aid the story immensely. With their help Alfred Hitchcock proves himself again a master cinematic story teller.

FEDERAL MAN HUNT:

Produced and distributed by Republic

Director: Nick Grinde
Screenplay: Maxwell Shane
Story: Sam Fuller, William Lively
Photography: Ernest Miller
Art Director: John Victor Mackay
Music Director: Cy Feuer

Bill	Robert Livingston
Anne	June Travis
Rennick	John Gallaudet
Goldie	Ben Welden
Soapy	Horace MacMahon
Lauber	Charles Halton
Hawlings	Gene Morgan
Kilgore	Matt McHugh
Mrs. Banning	Sibyl Harris
Scoop	Jerry Tucker
Mrs. Ganter	Margaret Mann
Beeber	Frank Conklin

Fast-moving melodrama with the usual quota of comedy and romance; the story of a thief's clever escape from prison, cross-country pursuit and final capture. (Adults & Young People)

(Running time, 64 minutes)

Pete Rennick, serving a 20-year term for robbery, has convinced heroine Anne that he loves her and is really innocent of the robbery charge. He uses arrangements for a prison wedding to make a novel get-away, then telephones Anne to pick up an envelope containing evidence of his innocence and meet him. Anne and a helpful Bill book passage to San Diego in an automobile and pick up Pete. The car turns out to be one operated by gangsters, the package of evidence turns out to be the stolen money, friend Bill tips off the police — and the chase is on with fights and gunplay and fast excitement until Bill, a secret detective of course, makes the capture of Pete possible and wins his Anne.

It's straightforward melodrama from start to finish with occasional novel plot twists, the excitement of a good chase and standard performances.

ARIZONA LEGION:

Produced by Bert Gilroy for RKO

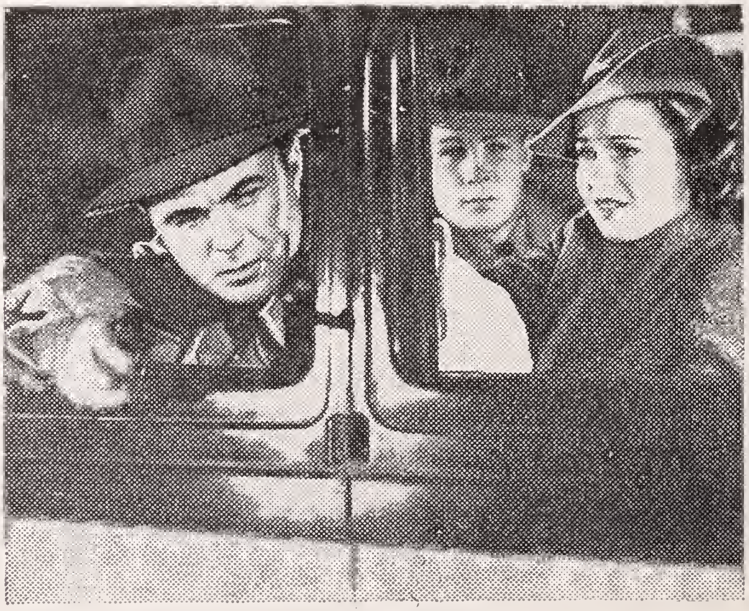
Director: David Howard
Screenplay: Oliver Drake
Story: Bernard McConville
Photography: Harry Wild

Boone	George O'Brien
Letty	Laraine Johnson
Ives	Carlyle Moore
Whopper	Chill Willis
Teagle	Tom Chatterton
Judge	Edward LeSaint
Dutton	William Royle
Whiskey	Harry Cording
Kirby	Glenn Strange
Buck	Monte Montague
Tucson	Bobby Burns

Staple action western in which the hero, the Arizona Rangers and the U. S. Cavalry bring law and order to a frontier community. (Adults & Young People)

(Running time, 58 minutes)

When Boone Yeager begins to associate with nefarious characters and suspected road agents, the people of frontier town Pinyon give him the same reputation. His former pal, returning from West



John Gallaudet Robert Livingston June Travis

"FEDERAL MAN HUNT"

Point as lieutenant Ives, deliberately shuns him. His fiance Letty breaks their engagement and on the rebound turns to the Lieutenant. And at last he is captured by troopers after a hold-up and sent to jail. It is a tough trail which this Boone Yeager, George O'Brien's latest western hero, is traveling — but his faithful fans will never waver in their loyalty. They know that cowboy George, however black seem the circumstances, is always fighting for justice and that before long he will be smashing his way to vindication, the girl and the elimination of the real crooks.

It's a straight example of formula action melodramatics, including all the regular ingredients of the outdoor films: wholesome romance, hearty comedy, musical interludes, tall tale-telling, sweeping scenic background, fast riding, fast shooting and hard fighting.

RIDE A CROOKED MILE:

Produced by Jeff Lazarus for Paramount
Director: Alfred E. Green
Story: Ferdinand Reyher, John C. Moffit
Photography: William Mellor
Art Directors: Hans Dreier, Robert Usher

Mike Balan	Akim Tamiroff
Trina	Frances Farmer
Johnny Simpkins	Leif Erikson
Oklahoma	Lynne Overman
Glinka	Vladamir Sokoloff
George Rotz	Wade Crosby
Kracow	Dewey Robinson
Bush	William Newell
Maxie	John Bliefer
Misky	Alex Woloshin
Hack	James Flavin
Foma	Michael Mark
Sergeant Flynn	J. M. Kerrigan
Colonel Stewart	John Miljan
Ostat	Leonid Snegoff
Snowflake	Fred Toones
Corporal Breslin	Fred Kohler, Jr.

Robust action-packed melodrama about a gusty, vigorous ex-Cossack rancher and meat-packing racketeer and his equally gusty and vigorous son. (Adults & Young People)

(Running time, 75 minutes)

Analyze the story and it's a wild, implausible tale with a Mother Goose tag for a title — but no one will bother with such analysis while the picture itself is rushing past, for it is filled with movement and fine camera work and sustains interest admirably.

Mike Balan is his name and he's a rough and tough and freedom-loving ex-Cossack who owns a packing house in Texas, has piled up great wealth by cattle rustling and has established a ranch on which he preserves the customs and sports of his imperial Cossack days. Then his long-divorced wife brings him a six-foot son who delights his father by proving himself a rough, tough fellow almost able to lick the old man in a knock-down battle. They pledge loyalty and plunge into hearty enjoyment of each other's companionship. But the Federal government at last catches up with Mike and ships him off to Leavenworth. Son Johnny joins the Army gets shifted to the post near Leavenworth and with the aid of the girl Trina arranges his father's escape. Comes the clash of loyalties as he himself is detailed to lead the pursuit. The Army and justice win — and in a wild riding climax old Mike dies with a tribute to his son as a good soldier.

Leif Erikson Frances Farmer Akim Tamiroff

"RIDE A CROOKED MILE"

Akim Tamiroff dominates the film with a rousing, full-bodied portrayal of Mike Balan. Leif Erikson stands up to him impressively as his son while Frances Farmer, returning to the screen after a stage vacation, does a good job with the slender romantic part. There is adequate comedy ballast throughout to keep the action from becoming too grim.

GREAT MAN VOTES:

Produced by Pandro S. Berman for RKO Radio
Director: Garson Kanin
Screenplay: John Twist
Story: Gordon Hillman
Photography: Russell Metty
Art Director: Van Nest Polglase
Musical Score: Roy Webb

Vance	John Barrymore
Donald	Peter Holden
Joan	Virginia Weidler
Miss Billow	Katherine Alexander
Iron Hat McCarty	Donald MacBride
Dave McCarty	Bennie Bartlett
Chester Ainslee	Brandon Tynan
Phoebe Ainslee	Elizabeth Risdon
The Mayor	Granville Bates
Manos	Luis Alberni
Hot Shot Gillings	J. M. Kerrigan
Charles Dale	William Demarest
Mr. Byrne	Roy Gordon

Thoroughly enjoyable human interest comedy with overtones of political satire about a once brilliant educator, now a drunken bum, who is regenerated by a political quirk and the efforts of his two children who want to make him the great man he might have been. (Adults & Young People)

Running time, 70 minutes)

The Great Man Votes is one of those rare films which start as program fillers on modest budgets and by sheer skill in all production departments and sudden universal appeal surprise even those who make them. Advance notices gave hints of probable value by the simple listing of names: screenplay by John Twist, cast headed by John Barrymore, direction by Garson Kanin (remember **A Man to Remember.**) The completed picture is genuinely enjoyable entertainment, sentimental without being sticky, comic without being burlesque, poking just enough fun at contemporary voting to edge the satire without making politics a joke.

Vance is the **Great Man's** name and he's a great man purely by chance. He was once a well known writer and educator, a brilliant man with a brilliant future, but since the death of his wife, he has drifted down through drink to a night watchman's job — an intellectual and likable old sot with a deep love for his two children and definite educational convictions. The kids, Donald and Joan, are sympathetic with his failings, but are also convinced that he can still be a great man. Their efforts, however, produce small results until a new teacher comes to the neighborhood and the city election campaign begins. Vance is the one lone voter left in Boss McCarthy's district and his vote can swing the election. Suddenly politically important, he becomes the campaign sensation, is lionized by the politicians and promised anything by the Boss. He wangles an offer in writing of the Commissionership of Education and keeps everyone in suspense through the campaign and even his election-day speech.

The finish finds him headed at last towards a new career for himself and children.

As the **Great Man,** John Barrymore revels in a role perfectly tailored to his talents. Little Virginia Weidler proves herself still the best little actress in Hollywood as daughter Joan and Peter Holden is an adequate son Donald. The supporting cast rises nobly to the occasion and Garson Kanin's direction has the shrewd skill and telling sincerity of his previous work, keeping the story moving at a good pace and the humor properly supplementary to the dramatic interest.

TRIGGER PALS:

Produced by Phil Krasne for
Grand National

Director: Sam Newfield
Screenplay: George Plympton
Story: Ted Richmond
Photography: Jack Greenhalgh
Songs: Lew Porter, Johnny Lange

Lucky Morgan	Art Jarrett
Stormy	Lee Powell
Fuzzy	Al St. John
Doris Allen	Dorothy Faye
Harvey Kent	Ted Adams
Minnie Archer	Nina Guilbert
Pete	Ernie Adams
Jake	Earl Douglas
Steve	Stanley Blystone
Gates	Frank LaRue
Sheriff	Ethan Allen

Stock patterned western with musical interludes and a meandering plot in which the hero tracks down the rustlers. (Adults & Young People)

(Running time, 55 minutes)

Harvey Kent and his fellow cattle rustlers are carrying on their nefarious activities with ridiculous ease until they make the mistake of trying to pin the guilt onto Lucky Morgan, part-owner of a ranch with Doris Allen. She is an eastern tenderfoot and hasn't learned about true western worth. Consequently she believes the smooth-talking Kent and complicates her partner's heroic efforts by condemning him as an outlaw. But Lucky and his pal Stormy trace the stolen cattle to the hidden corral, trounce the villains in a fistic encounter and blow up the mountain hide-out for the final sheriff's round-up.

Art Jarrett is hero Lucky and warbles two songs to his own guitar accompaniment. Dorothy Faye poses as the girl and Al St. John supplies the comedy as a girl-crazy cowboy.

SAY IT IN FRENCH:

Produced by Andrew Stone for Paramount
Director: Andrew Stone
Screenplay: Frederick Jackson
Play: Jacques Deval
Photography: Victor Milner
Art Directors: Hans Dreier,
Robert Odell

Richard Carrington, Jr.	Ray Milland
Julie	Olympe Bradna
Auriol Marsden	Irene Hervey
Mrs. Carrington	Janet Beecher
Phyllis Carrington	Mary Carlisle
Richard Carrington, Sr.	Holmes Herbert
Hopkins	Walter Kingsford
Howland	William Collier, Sr.
Irving	Erik Rhodes
Lady Westover	Mona Barrie
Lord Westover	George P. Huntley
Daisy	Gertrude Sutton
Dr. Van Gulden	Forbes Murray
Messenger Boy	Billy Daniels

Light and sophisticated comedy in the whacky manner about an American golf champion who returns from Paris with a French wife and has his troubles breaking the news to his family. (Adults & Young People)

Running time, 70 minutes)

One of the last in the fast-waning cycle of whacky comedies, **Say It in French** resolutely plunges into antic situations and wise-cracking badinage. It tries hard and unless custom has staled the style, should hit a moderate success.

The right honorable Richard Carrington, Jr. is a gay young golf champion who departed for Paris for a tournament and returns from Paris with a French bride. But before he can spring the news on the family, he learns that financial ruin awaits his father unless he, Jr., bolsters the family rating by becoming engaged to heiress Auriol. So the pretty little bride goes to work as a pretty little lady's maid for his mother and sister to be near him and to win the family's affections, while he goes through with the engagement ordeal. Heiress Auriol is a good sport when she learns the truth and co-operates nicely — but no so nicely that the inevitable misunderstanding between Jr. and his bride can not complicate matters for a hectic finale.

Ray Milland romps through his assignment as golfer Richard. Olympe Bradna is little more than a pert ingenue as his French girl. Irene Hervey is a gay cocktail-sponge as the heiress. Producer-director Andrew Stone was obviously determined to make it funny and maybe he has.

SONG OF THE BUCKAROO:

Produced by Edward Finney for
Monogram

Director: Al Herman
Screenplay: John Rathmell
Photography: Francis Corby
Musical Director: Frank Sanucci

Texas Dan	Tex Ritter
Evelyn	Jinx Falkenberg
Mary Ruth	Mary Ruth
Sheriff Wade	Tom London
Rev. Bayliss	Frank LaRue
Max Groat	Charles King
Neal	Bob Terry
Cashaway	Horace Murphy
Perky	Snub Pollard
Tex Allen	Dave O'Brien
Anna Alden	Dorothy Faye

Competent action western with a well-written story about a former outlaw who wins respect and admiration as a law-abiding citizen. (Adults & Young People)

(Running time, 58 minutes)

Singing outlaw Texas Dan is double-crossed and shot down by his former pals when he decides to go straight. Officially pronounced dead through a mistaken identification, he is really saved by his faithful Cashaway and can start a new life under a new name. He adopts the orphaned little Mary Ruth and soon becomes a prominent citizen, a bank official and the agreeable suitor of a girl named Evelyn. His reform is complete when, after a singing campaign, he is elected mayor — and then his past catches up with him in the form of former fellow bandits who force him to help them rob his own bank. But Texas Dan is a match for their villainy and, with the noble aid of the faithful Cashaway, defeats them in the show-down battle.

This is Tex Ritter's first 1939 release and starts him off for singing cowboy success with several good songs, plenty of gunplay and fistic action and the usual fast pace and sweeping backgrounds of western melodramatics.

BALLERINA:

Produced by Cineatlantica, distributed by
Arthur Mayer, Joseph Burstyn.

Director: Jean Benoit-Levy
Screenplay: Marie Epstein
Novel: "La Morte du Cygne" by
Paul Morand
Photography: L. H. Burel
Choreography: Serge Lifar

Nathalie Karine	Mia Slavenska
Mlle. Beaupre	Yvette Chauvire
Rose Souris	Janine Charrat
Celestine	Mady Berry
Madame Souris	France Ellys
Madame Bijou	Claire Gerard
Coco Battut	Jacqueline Queffelec
Clara Bijou	Micheline Boudet
Mephisto	Andre Pernet

A tender and poignant film of human drama behind the formal front of the ballet of the Paris National Opera, sensitively played and directed and filled with striking pictorial imagery. (Adults)

(Running time, 80 minutes)

Like his **La Maternelle** of 1935, Jean Benoit-Levy's **Ballerina** is an unusual and beautiful film about children for adults. The material is different but the mood and basic theme are the same, a study of children who, while remaining children, lead unchildlike lives and are forced by circumstances into a maturity beyond their real comprehension.

Among the "petits rats" of the National Opera ballet school, the students of seven years and up, the rivalry of the rising star Nathalie Karine and the prima ballerina Mlle. Beaupre is a subject for noisy gossip. But to little Rose Souris this threat to the fame of Mlle. Beaupre is true tragedy and she deliberately releases the catch on a stage trapdoor through which Karine plunges to become a cripple for life. Gallantly the young ballerina carries on as a ballet teacher and forgives the child who has cut short her dancing career. That is the start of a tale of bitter struggle and disillusionment, yet also the triumphant tale of the devotion of those two to their art.

For his players M. Benoit-Levy went directly to the ballet itself and for his scenes to the National Opera. As interest concentrates on the simple story, the production details create a full picture of the ballet and its backstage human background. The direction is delicate and deft, achieving a brooding tenderness even as it displays dramatic strength. There are whole sequences of brilliant pictorial composition. It is an unusual and striking French film which will repay the discriminating patron who makes a trip to one of the few theatres in the United States which can afford to present foreign pictures.

ZAZA:

Produced by Albert Levin for Paramount
Director: George Cukor
Screenplay: Zoe Akins
Play: Pierre Berton, Charles Simon
Photography: Charles Lang
Art Directors: Hans Dreier,
Robert Usher

Zaza	Claudette Colbert
Dufresne	Herbert Marshall
Cascart	Bert Lahr
Anais	Helen Westley
Nathalie	Constance Collier
Florianne	Genevieve Tobin
Malardot	Walter Catlett
Bussey	Rex O'Malley
Michelin	Rex Evans
Pierre	Robert C. Fischer
Marchand	Ernest Cossart
First Swain	John Sutton
Dandy	Michael Brooke
Dandy	Philip Warren
Laron	Alexander Leftwich
Simone	Janet Waldo
Pierre's Wife	Fredrika Brown
Conductor	Clarence Harvey
Conductor	John Power

Dancers
Dorothy Dayton, Harriett Haddon,
Helaine Moler, Dorothy White,
Louise Seidel

Excellently produced, carefully revised new version of the famous old play and silent film, superbly played by Claudette Colbert; a romantic drama about a French music hall soubrette who abandons her career for the man she loves, then gives him up for the sake of his wife and daughter and returns to greater triumphs on the stage. (Adults)

(Running time 83 minutes)

Zaza has already had a long and popularly famous career. David Belasco's original stage production helped make Mrs. Leslie Carter one of the first ladies of the theatre. Paramount has already filmed it twice before with notable success. The 1915 version—with a romantically happy ending—was one of Pauline Frederick's early screen triumphs. In 1923 Gloria Swanson established her star rights with an extravagantly temperamental performance. This latest version gives Claudette Colbert an opportunity for a vivid and sincere portrayal that does more than all the script modernization and straight production competence to inject vitality into what is essentially a rather leisurely period piece.

This **Zaza,** gay and flirtatious music hall favorite, who has been brought to success by her partner and counsellor, Cascart, meets Dufresne by accident in a railway station. He stays on in Paris, watching her each night from the audience. She contrives a meeting in her dressing room and there follows four months of happiness together. Despite the advice of Cascart, she abandons her career. It is Cascart who tells her that he has seen Dufresne with another woman in Paris. Jealously angry, she hurries to face her rival—and to discover that the woman is Dufresne's wife and that he has an attractive and artlessly appealing daughter. Bravely she walks out of his life and returns to her singing, achieving now a greater triumph. At the last, when he returns for her opening of her new show, ready to give up everything for her, she sings him a song of farewell from the stage

Bert Lahr Claudette Colbert

"ZAZA"

Claudette Colbert's **Zaza** is a glowing characterization, brilliantly modulated from the coy flirtation at the start to the serious dramatic sequences later. Herbert Marshall is, as usual, dignified and restrained and gently melancholy as Dufresne. Bert Lahr, trying his first straight dramatic role, is surprisingly sincere and effective as Zaza's partner. Helen Westley is an able asset as the tippling, emotional foster-mother. The musical numbers are few, well spaced and well presented. The general physical production is handsome and competent. And the romantic love affair has been handled in careful conformance with the code, while the controversial "can-can" sequence has been cut to a few brief shots.

BURN 'EM UP O'CONNOR:

Produced by Harry Rapf for MGM
Director: Edward Sedgwick
Screenplay: Milton Merlin,
Byron Morgan
Book: Sir Malcolm Campbell
Photography: Lester White
Art Director: Cedric Gibbons
Musical Score: David Snell

Jerry O'Connor	Dennis O'Keefe
Jane Delano	Cecelia Parker
Buddy Buttle	Nat Pendleton
P. G. Delano	Harry Carey
Ed Eberhart	Addison Richards
"Doc" Heath	Charley Grapewin
Jose "Roeks" Rivera	Alan Curtis
"Hank" Hogan	Tom Neal
"Lefty" Simmons	Tom Collins
Tim McElvy	Frank Orth
Jim Nixon	Frank M. Thomas
Mr. Jenkins	Si Jenks

First in a new series of sport features; a speedy action melodrama about a cocky but capable midget auto racer. (Adults & Young People)

With **Burn 'Em Up O'Connor** MGM inaugurates a series of topical sport features dressed up with actual action shots of sporting events and glimpses of the heroes of the sports pages. Fast action fans may get ready for reliable routine entertainment, athletic excitement with a running romance and a dash of mystery, and the spectacle of Cecelia Parker and Dennis O'Keefe alternately quarreling and making up as the series progresses.

Jerry O'Connor and his friend Buddy Buttle renovate a midget racer and leave their farm jobs to tackle racing careers. On the way to the nearest track Jerry starts his romance with Jane Delano in the traditional manner by bumping into her car and earning her contempt as a conceited young fool. It is her father, of course, who hires Jerry as a driver after he sets a new track record and the plot is set for complications. One by one Mr. Delano's other drivers are stricken with a sudden blindness while racing and crash to their deaths. His boss is ready to quit the game, but Jerry insists on a last try. The blindness strikes him—but he is ready for it, wins the race and the girl and exposes the murderous villain who has killed the other drivers.

Sport fans should appreciate the background of the famous Gilmore Stadium, the shots from the Indianapolis classic, the Roosevelt Road Race and the Vanderbilt and Grand Prix races. There are also brief looks at some of the big names in the midget auto field.

DISBARRED:

Produced and distributed by Paramount
Director: Robert Florey
Screenplay: Lillie Hayward,
Robert R. Presnell
Story: Harry Sauber
Photography: Harry Fischbeck
Art Directors: Hans Dreier,
Wm. Flannery

Joan Carroll	Gail Patrick
Bradley Kent	Robert Preston
Tyler Cradon	Otto Kruger
G. L. (Mardy) Mardeen	Sidney Toler
Abbey Tennant	Helen MacKellar
Miss LaRue	Virginia Dabney
Harp Harrigan	Edward Marr
Jackson	Charles D. Brown
Attorney Roberts	Clay Clement
G. H. Blanchard, D. A.	Frank M. Thomas
Reporters	John Hart, Harry Worth

Competent minor court room melodrama in which a talented girl lawyer becomes the innocent agent of a crooked law firm selling protection to racketeers. (Adults & Young People)

(Running time, 58 minutes)

Tuned to the familiar thesis that crooked lawyers, guaranteeing acquittals, are behind most crimes, **Disbarred** tackles its melodramatic tale with standard program-filler skill. Tyler Cradon, underworld "mouthpiece," is removed from practice by an outraged bar association for his implication in the murder of a prominent crusader against crime. Cradon simply reorganizes his outfit on a new basis. While passing through a small town he is impressed by the courtroom tactics of a girl lawyer and, posing as a real estate agent, promises her a job with a big city lawyer friend. She thinks this the answer to her ambitions and gladly accepts. Carefully keeping from her the real nature of their operations, her employers prepare her cases for her and she marches from legal triumph to triumph. Assistant district attorney Bradley Kent despairs of beating her as a lawyer, becomes interested in her as a girl and criticizes her criminal associations. At last, when she is called on to defend the murderer of a policeman, she remembers Kent's advice and switches to the district attorney's office, leading the way to the break-up of the protection racket and the capture of the crooks.

Otto Kruger offers his customary suavely sinister master-mind criminal. Gail Patrick is an adequate lawyer Joan and Robert Preston impresses with a likeable personality as assistant d. a. Kent. The pace is rapid, the action fairly exciting—in general, standard melodramatic film fare.

THERE'S THAT WOMAN AGAIN:

Produced and distributed by Columbia
Director: Alexander Hall
Screenplay: Philip G. Epstein,
James Edward Grant
Story: Gladys Lehman
Photography: Joseph Walker
Art Director: Lionel Banks

Bill Reardon	Melvyn Douglas
Sally Reardon	Virginia Bruce
Mrs. Nacelle	Margaret Lindsay
Tony Croy	Stanley Ridges
Charles Crenshaw	Gordon Oliver
Flannigan	Tom Dugan
Johnson	Don Beddoe
Rolfe Davis	Jonathan Hale
Mr. Nacelle	Pierre Watkin
Stone	Paul Harvey

Lively comedy - mystery sequel to There's Always a Woman in which a private detective solves a jewel robbery case with the alternate obstacle and aid of his wife's blundering efforts. (Adults & Young People)

(Running time, 70 minutes)

Bill and Sally Reardon—Melvyn Douglas again and Virginia Bruce replacing Joan Blondell—are back at their antic business in the **Thin Man** tradition. He is the handsome, much-enduring private detective who can't keep his wife out of his cases and she is the whacky old blundering but willing wife who believes in professional as well as domestic partnership. This time he is hired by an insurance company to catch the thief who has been stealing gems from Mrs. Nacelle's jewelry shop. Trying to help, silly Sally stumbles on clues and mixes them up, robs a store herself, raids strange apartments and contrives to get both of them into hilarious and dangerous situations. After two killings have eliminated some of the suspects, even Sally can begin to suspect the real criminal.

Melvyn Douglas breezes through his role with the same assurance he displayed in the first of the series, **There's Always a Woman.** Virginia Bruce is less impish and more natural than was Joan Blondell. The dialogue is dotted with wisecracks and many of the situations have a slapstick flavor. Played for laughs, the comedy always outweighs the mystery.

GAMBLING SHIP:

Produced by Irving Starr for Universal
Director: Aubrey H. Scotto
Story: G. Carleton Brown,
Emanuel Manheim
Screenplay: Alex Gottlieb
Photography: George Meehan

Larry	Robert Wilcox
Mollie	Helen Mack
Innocent	Ed Brophy
Professor	Irving Pichel
Tony	Joseph Sawyer
Riley	Selmer Jackson
Speedy	Sam McDaniel
Matron	Dorothy Vaughn
Fingers	Al Hill
Cramer	John Harmon
Snowflake	Rudolph Chavers
Nick	Tim Davis

Average gangster melodrama in which the daughter of an "honest" gambler, murdered by his rival, takes over the business and helps track down the killer. (Adults)

(Running time, 60 minutes)

The "Professor," crooked and cold-hearted operator of a **Gambling Ship** who perpetrates his schemes with the precision of a mathematician, wants to buy out Steve Riley, operator of a rival ship, who not only is an honest gambler but also lavishes his cash on the support of an orphanage. When Riley refuses to sell, the Professor neatly kills him. But daughter Mollie Riley takes command of the ship to carry on the family business and the Professor has to concoct a new scheme. He hires Larry Mitchell, who claims to be a gamblers' aide and gunman, to gain Mollie's confidence and bankrupt her by "fixing" the games. But Larry—amateur audience sleuths are right the first guess—turns out to be a special investigator and rounds up his victims, the Professor for a court trial and Mollie for a wedding.

Robert Wilcox and Helen Mack pair for the top parts and Irving Pichel matches them as the villainous Professor. Ed Brophy supplies the comedy as a dumb gangster named Innocent. Unpretentious in production, written and played with directness and vigor, it's staple melodramatic entertainment.

THE BEACHCOMBER:

Produced by Mayflower, distributed in the
United States by Paramount
Director: Erich Pommer
Screenplay: Bartlett McCormack
Story: W. Somerset Maugham
Photography: Jules Kruger

Ginger Ted	Charles Laughton
Martha Jones	Elsa Lanchester
Dr. Jones	Tyrone Guthrie
Controleur	Robert Newton
Lia	Dolly Mollinger
Kati	Rosita Garcia
Sergeant Henrik	J. Solomon
Dutch Sea Captain	Fred Groves
Native Head Clerk	Eliot Makeham
Ho	Mah Foo
Ah King	Ley On
Albert	D. J. Ward
Mechanic	S. Alley

Amusing and fascinating character comedy, the story of an unmoral drunken beachcomber on a Dutch East Indian island who is regenerated in spite of himself into a barkeeper back in England by a lady missionary; brilliantly played by a fine cast, but dominated throughout by Charles Laughton. (Adults)

(Running time, 82 minutes)

This film, the first production of the Laughton-Pommer Mayflower company, was originally released in England in the spring of 1938 as **Vessel of Wrath,** the title of the Maugham story on which it is based. Considerably edited for American consumption, it began its New York run late in the year and is expected to play throughout the country during the first months of 1939. American film patrons should not be misled by the British label. In production technique it is the equal of the few very best American films and for sheer enthralling characterization it ranks with Charles Laughton's finest.

The Beachcomber is Ginger Ted, an English gentleman who drifted downward after his father refused to sanction marriage with the village barmaid, and has become a scavengering, pleasure-loving human derelict in the Dutch East Indies. Every thirty days he receives a remittance from home and promptly spends it on pomade for his straggling mustache and fiery liquor for a roaring spree. The money gone, he scrapes along until the next remittance day and a new supply. The island Controleur, educated in England, has a sneaking likeness for his company. Hounded by the Rev. Jones and his sister Martha, missionaries to the island who are horrified at Ginger Ted's behavior with the native girls and general lack of moral principles, the Controleur sentences him to three months at hard labor—on an island completely devoid of work and populated by dusky belles. Missionary Martha, forced to spend the night on the island with him and two natives when her boat breaks down, mistakes his aversion for gentlemanly restraint and their curious and on his part, unwilling romance begins. Reluctantly, dismayed at his fate, he at last gives in, the repressed missionary gets her man and Ginger Ted becomes proprietor of a pub back home.

The full comic implications of that story are brilliantly explored by director **Erich Pommer** and Charles Laughton makes it an exhibition of acting versatility and invigorating characterization. His portrayal is incredibly right in every detail, deeply amusing and understanding always. Matching him beautifully within the limits of the script is Elsa Lanchester as the rigorously virtuous and aggressively school teacherish self-appointed vessel of wrath. Their support is uniformly excellent but left behind by scenario limitations and the brilliance of the two stars. In material and manner, **The Beachcomber** is an unusual offering for American screens, a definite delight for adult audiences.

THEY MADE ME A CRIMINAL:

Produced and distributed by Warner Bros.
Director: Busby Berkeley
Screenplay: Sig Herzig
Novel: Bertram Millhauser,
Beulah Marie Dix
Photography: James Wong Howe
Art Director: Anton Grot
Music: Max Steiner

Johnnie	John Garfield
Tommy	Billy Halop
Angel	Bobby Jordan
Spit	Leo Gorcey
Dippy	Huntz Hall
T. B.	Gabriel Dell
Milt	Bernard Punsley
Detective Phelan	Claude Rains
Goldie	Ann Sheridan
Grandma	May Robson
Peggy	Gloria Dickson
Doc Ward	Robert Gleckler
Magee	John Ridgely
Budgie	Barbara Pepper
Ennis	William Davidson
Lenihan	Ward Bond
Malvin	Robert Strange
Smith	Louis Jean Heydt
Rutchek	Frank Riggi

Swift, staccato melodrama with moments of contrasting romance and humor, about the regeneration of a tough-guy prizefighter pursued by a murder charge. (Adults & Young People)

(Running time, 89 minutes)

Gloria Dickson   John Garfield

"THEY MADE ME A CRIMINAL"

Despite its title, this is not what is generally known as a crime film; except for a few scenes in the first reel, it has little to do with criminal activities. Also despite its title, this is not necessarily another example of the sentimentalized insistence that bad environment and outside pressures are the primary causes of crime. On the contrary, it is a straight tale of the regeneration of a hard-boiled prizefighter who thinks only suckers have unselfish impulses and regards his own profession as a racket.

At a wild party celebrating his winning of the lightweight championship, fighter Johnnie's manager hits a reporter over the head with a bottle and kills him. Everyone else is too drunk to know just what has happened and Johnnie, knowing he is innocent but afraid he can't prove it, runs away to bum his way to Arizona. He lands a job at a desert fruit ranch run by Grandma and her niece Peggy, who have turned it into an informal reformatory for a group of young roughnecks. His experiences there and his growing love for Peggy bring a grudging but genuine shift of perspective. When his benefactors are about to lose the ranch, he returns to the ring to get the necessary cash, though he knows it will probably mean exposure and arrest. He does not know then, but the audience soon does, that detective Phelan can admire a "sucker."

John Garfield, jumped to stardom after his initial screen performance in Four Daughters, plays the Cagney-like lead role with his own individual flavor and definite dramatic vigor. Claude Rains makes persistent Detective Phelan an interesting and very human character. The Dead End kids add their familiar tough antics as the ranch boys. Ann Sheridan is the girl friend of the old days, Gloria Dickson the real ranch sweetheart and May Robson her usual capable self as Grandma.

The pace is rapid and there is strong action in the opening sequence, a mid-picture escape from drowning in an irrigation reservoir and the climactic fight at the finish. In between are moments of idyllic romance and rough humor.

AMBUSH:

Produced and distributed by Paramount
Director: Kurt Neumann
Screenplay: Laura and S. J. Perelman
Story: Robert Ray
Photography: William Mellor
Art Directors: Hans Dreier,
Wm. Flannery

Jane Hartman	Gladys Swarthout
Tony Andrews	Lloyd Nolan
Charlie Hartman	William Henry
Inspector Weber	William Frawley
Mr. Gibbs	Ernest Truex
Randall	Broderick Crawford
Sheriff	Rufe Davis
Hardware Store Keeper	Raymond Hatton
Sidney	Hartley Tufts
Captain Gonzales	Antonio Moreno
Captain Bosen	Harry Fleischmann
Pop Stebbins	Clem Bevans
Boy in Restaurant	Billy Lee
Cora	Polly Moran
Bank Guard	Wade Boteler
Radio Announcer	Robert Greig
Mechanic	Richard Denning

Fast-action gangster thriller in which a bank secretary is involved through her ne'er-do-well brother with a gang of dangerous criminals. (Adults and Young People)

Ambush offers the double surprise of Gladys Swarthout, operatic singer, in a straight melodramatic role and Ernest Truex, mild little man usually the victim of the crooks, as a dangerous master-mind criminal. Both of them, in turn, surprise with vigorous performances that help along this rousing, rountine action thriller which jumps into its story at the start and rarely slows down until the last of the crooks has been killed or captured and the kidnapped couple can relax into romance.

Four streamlined bandits with up-to-the-minute technique raid a California bank and depart with $98,000 and a clean get-away. The only clue is a truck left behind and bank secretary Jane Hartman recognizes it as the one on which her brother Charlie worked. She hurries to him, hoping to persuade him to surrender, but is held instead as a hostage by the rest of the gang under the leadership of the terrifying sinister Mr. Gibbs. They force her to lure Tony Andrews to their hideout with a truck in which they can escape and the police are soon on their trail. One of the gang is picked off in a roadhouse battle and the others, still holding their hostages, escape to a lonely cabin. Shortage of food finally drives them again into the open and the final fight, crackling with gunfire and flying fists, which leads to the inevitable triumph of justice and romance.

SMILING ALONG:

Produced by Robert T. Kane for
20th Century-Fox

Director: Monty Banks
Screenplay: Rodney Ackland,
Val Valentine
Story: William Conselman
Photography: Mutz Greenbaum
Art Director: Oscar Werndorff

Gracie Gray	Gracie Fields
Bert	Roger Livesey
Avis	Mary Maguire
Rene Sigani	Peter Coke
Denis	Jack Donohue
Jack	Hay Petrie
Charlie	Mike Johnson
Silvo	Eddie Gray
The Three Bolas	Tommy Fields Gladys Dehl Nino Rossini
Silas Gray	Edward Rigby
Bill Sneed	Joe Mott
De Courcey	Philip Leaver
Mr. Skip (dog)	Skippy

Gay and amusing British-made comedy-with-music in which Gracie Fields, England's film favorite, leads a show troupe in a revolt against their chiseling manager and on to a hit of their own. (Adults & Young People)

(Running time, 85 minutes)

Smiling Along is the second film 20th Century-Fox has made starring Gracie Fields and, though produced in England, seems aimed at American audiences. Both screenplay and direction are by Hollywood veterans and both the style of humor and the story formula are more American than any of her previous pictures that have come across the Atlantic. There was, of course, no need for attention to strictly British tastes. Her name is enough—her popularity at home has made her the highest-paid actress in the world.

The meandering plot, merely an excuse for the fun, presents the antic adventures of a group of performers who cut loose from their manager when he tries to chisel on a benefit performance and who wear out their welcome at the farm of Gracie's grandfather. Luckily they acquire a bus and can start forth on a barnstorming tour which eventually takes them, despite the hampering efforts of the ousted manager, to a successful show and a two-year engagement at Brighton. The climax is a hilarious slapstick battle with the ex-manager's thugs amid the trick devices of an amusement park crazy-house.

The entire picture is built about Gracie herself and she carries it with a capable and versatile performance, romping through the action and singing assorted songs ranging from a church chant to a topical farce piece and a swing tune in her own truly inimitable manner. Mary Maguire is the only American in the cast—with the exception of Mr. Skip, played by the **Thin Man** terrier—and provides the inevitable romance. The others, unknown here, are faithful troupers. And the physical production is polished almost to a Hollywood finish.

DEVIL'S ISLAND:

Produced and distributed by Warner Bros.

Director: William Clemens
Screenplay: Kenneth Gamet, Don Ryan
Story: Anthony Coldeway,
Raymond L. Schrock
Photography: George Barnes
Art Director: Max Parker

Dr. Charles Gaudet	Boris Karloff
Madame Lucien	Nedda Harrigan
Col. Armand Lucien	James Stephenson
Pierre	Ada Kuznetzoff
Collette	Rolla Gourvitch
Bobo	Will Stanton
Dr. Duval	Edward Keane
Demontre	Robert Warwick
Marcal	Pedro de Cordoba
Emil	Tom Wilson
Andre	John Harmon
Georges	Richard Bond
Leon	Earl Gunn
Soupy	Sidney Bracy
Dogface	George Lloyd
Governor Beaufort	Charles Richman
Gustav LeBrun	Stuart Holmes
Advocate General	Leonard Mudie
Debriac	Egon Breecher
President of Assize Court	Frank Reicher

Grim and brutally realistic melodrama of the experiences on the penal island of a doctor unjustifiably condemned for treason. (Adults)

(Running time, 60 minutes)

The foreword which explains that the conditions shown on the screen no longer exist on **Devil's Island** is no doubt intended as an advance apology to any French official who might object to the portrayal of the island commandant. As here presented, he is not only a brutal, inhuman jailer, but also a grafter stealing government funds. The horrors of his regime are depicted with grimly realistic details and include the public guillotining of incorrigible convicts, the infliction of tortures, the treatment of attempted escapes and the daily grind of life in the dungeons.

That material is interpreted through the story of a Dr. Charles Gaudet who is convicted of treason for giving medical attention to a man shot while trying to escape from a prison train. On the Island he incurs the hate of the commandant. Promised mercy for himself and others who have mutinied, he performs a delicate operation on the commandant's daughter—and the promise is not fulfilled. The mutineers escape—but are picked up by a convict ship from France and brought back to the Island. There the commandant's speculations have at last been uncovered and a new administration guarantees a humanitarian policy while Dr. Gaudet himself wins a pardon.

Boris Karloff gives a strong and convincing characterization of the doctor. James Stephenson stirs sure resentment with his portrayal of the brutal commandant. Individual brief parts stand out among the convicts and the direction skilfully emphasizes the hopelessness of their fate.

PROFESSOR MAMLOCK:

Produced in Russia by Lenfilm,
distributed by Amkino

Directors: Adolph Minkin,
Herbert Rappaport
Screenplay: Friedrich Wolf, A. Minkin,
H. Rappaport
Play: F. Wolf
Musical Score: Y. Kochurov,
N. Timofeyev

Professor Mamlock	S. Mezhinski
Mrs. Mamlock	E. Nikitina
Rolf Mamlock	O. Zhakov
Dr. Hellpach	V. Chessnokov
Dr. Karlsen	B. Svetlov
Dr. Inge	N. Shaternikova
Dr. Wagner	I. Zonne
Nurse Yadwiga	M. Tagianossova
Editor Seidel	V. Kisselev
Fritz	Y. Tolubeyev
Willi	G. Budarov
Ernest	P. Kirilov
Hilda	A. Zarzhitskaya
Peter	S. Ryabinskin
Mother Wendt	N. Faussek
Anni	T. Guretskaya
Krause	V. Merkuriev
Colonel	Y. Maliutin
Storm Trooper	P. Sukhanov

Powerful, gripping, grimly melodramatic and frankly propagandist Russian film about Nazi persecution in Germany; the tragic story of a Jewish surgeon against a background of events before and after the Reichstag fire. (Adults)

(Running time, 100 minutes)

Professor Mamlock is a bitter driving indictment of the Nazi terror, a grimly realistic and unrelenting chronicle of the persecution touched off by the Reichstag fire, shrewdly produced and played for emotional effect. It is not the film which a capable American producer, freed from code restrictions and fear of offending foreign governments, would make of the same material. The Nazi persecution of the Jew has been used as a political argument; the events depicted are calculated to show that communist and Jew have suffered together; the thesis has been narrowed to the suggestion that communism is the solution to the problem. But Professor Mamlock, however partisan, is a powerful motion picture.

The action cuts a vivid cross-section of a typical German city and with the directness of a newsreel shows raids, street riots, searching parties, the bitter battles between Nazis and workers, the bewilderment of sincere, loyal Germans and the resentment of those who would fight against the Nazi ideology and methods. The personal story interprets that action through Professor Mamlock, famous surgeon who finds that neither his fine World War record and reputation for skill and integrity can avail against the charge of non-Aryanism. At first he is simply confused by the conflict and breaks with his communist son. But when he himself is driven from his clinic and to attempted suicide, he realizes that men of science cannot insulate themselves against outside turmoil. His son joins a group of conspirators to publish an undercover anti-Nazi newspaper. And at the end Professor Mamlock himself is shot down as he speaks from his sickroom balcony in defiance and scorn of the storm troopers.

The performances are all superbly effective, led by Serge Mezhinski in the title role. The indictment is heightened by the fact that the Nazi characters are kept recognizably human. The action at times lags in the Russian manner and becomes a trifle confusing. But the surge of the story itself carries interest forward and builds to a gripping climax.

KING OF THE UNDERWORLD:

Produced and distributed by Warner Bros.
Director: Lewis Seiler
Screenplay: George Bricker, Vincent Sherman
Story: W. R. Burnett
Photography: Sid Hickox
Art Director: Charles Novi

Joe Gurney	Humphrey Bogart
Carol Nelson	Kay Francis
Bill Forrest	James Stephenson
Niles Nelson	John Eldredge
Aunt Margaret	Jessie Busley
Dr. Sanders	Arthur Aylesworth
Sheriff	Raymond Brown
Mr. Ames	Harland Tucker
Mr. Robert	Ralph Remley
Eddie	Charley Foy
Butch	Murray Alper
Porky	Joe Devlin
Mugsy	Elliott Sullivan
Slick	Alan Davis
Slats	John Harmon
Jerry	John Ridgely
Interne	Richard Bond
Dist. Attorney	Pierre Watkins
Dr. Ryan	Charles Trowbridge
Dr. Jacobs	Ed Stanley

Wildeyed gangster melodrama with occasional comic emphasis about a woman doctor who avenges her husband's death and finds new romance while capturing a Napoleon of crime. (Adults & Young People)

This **King of the Underworld** is a fabulous monarch of the mobsters who is so convinced that the upper world should know of his genius that he kidnaps a wandering novelist to insure the writing of a eulogistic biography. But he makes a fatal mistake when he does the same to the beautiful physician, Carol Nelson, to provide medical care for his men when the police, in their blundering fashion, manage to inflict a wound or two. It's a mistake because doctor Carol is the wife of the late surgeon Nelson who had been pressed into service by the gang and killed in a police raid. With an ingenious novelist and a clever woman doctor held prisoner in his hideout, it is only a matter of time before brains will conquer brawn of the gun-toting type and romance will crown the conquest.

HUMPHREY BOGART
in a collection of his Tough-guy Killer roles

Humphrey Bogart, who by now must be able to walk through these roles while daydreaming, plays the underworld king with gusto and obvious relish, giving many of the scenes the comic nonchalance of **A Slight Case of Murder.** The film as a whole, however, never settles down to be either such a gangster burlesque or a straight gangster melodrama. There's a full quota of violence done up with theatrical flourishes which should find favor with the action fans.

WHILE NEW YORK SLEEPS:

Produced by Sol Wurtzel for 20th Century-Fox
Director: H. Bruce Humberstone
Screenplay: Frances Hyland, Albert Ray
Story: Frank Fenton, Lynn Root
Music: Sidney Clare, Arthur Johnson
Photography: Lucien Andriot
Art Directors: Bernard Herzbrun, David Hall

Barney Callahan	Michael Whalen
Judy King	Jean Rogers
Snapper Doolan	Chick Chandler
Malcolm Hunt	Robert Kellard
Nora Parker	Joan Woodbury
Joe Marco	Harold Huber
Happy Nelson	Marc Lawrence
Ralph Simmons	Sidney Blackmer
Red Miller	William Demarest
Kitty	June Gale
Inspector Collins	Cliff Clark
Sergeant White	Edward Gorgan
Charles MacFarland	Minor Watson
Sawyer	Robert Middleman

Second in the "Roving Reporter" series, a snappy comedy-mystery melodrama with newsman Callahan and pal Snapper beating rivals and police to the solution. (Adults & Young People)

(Running time, 60 minutes)

It's an ingenious though complicated case which the scenarists have concocted this time for reporter Barney Callahan and his flashbulb buddy, Snapper Doolan. But Barney, as much or more a sleuth than a newshound, strides through the mystery with nonchalant ease. His city editor thinks it a suicide when an insurance detective investigating some bond messenger murders is found dead, but Barney makes his paper play it as a murder and while trying to prove his story is involved himself in a new barrage of deaths and robberies and practical jokes which look like both. At least two jumps ahead of the police and the rival reporters, he breaks the case for another of his miraculous scoops.

Michael Whalen's Barney is a credible reporter, more gentlemanly than most of the movie samples. Chick Chandler is again his irrepressible cameraman. Jean Rogers is an attractive heart interest, Joan Woodbury a ditto gangster's moll and Harold Huber contributes another of his eccentric villains.

THANKS FOR EVERYTHING:

Produced and distributed by
20th Century-Fox
Director: William A. Seiter
Screenplay: Harry Tugend
Story: Gilbert Wright
Songs: Mack Gordon and Harry Revel
Photography: Lucien Andriot
Art Directors: Bernard Herzbrun,
Mark-Lee Kirk

J. B. Harcourt	Adolphe Menjou
Bates	Jack Oakie
Henry Smith	Jack Haley
Madge Raines	Arleen Whelan
Tommy Davis	Tony Martin
Kay Swift	Binnie Barnes
Joe Raines	George Barbier
Marine Sergeant	Warren Hymer
Ambassador	Gregory Gaye
Mayor	Andrew Tombes
Mrs. Sweeney	Renie Riano
Miss Twitchell	Jan Duggan
Dr. Olson	Charles Lane
Draft Doctor	Charles Trowbridge
Lem Slininger	Frank Sully
Announcer	Gary Breckner
Guard	Paul Hurst
Policemen	James Flavin, Ed Dearing

Merry and amusing comedy-satire with music, presenting Jack Haley as an Average Man exploited as a human pig by a pair of high-powered promoters. (Adults & Young People)

(Running time, 70 minutes)

Lightly written, briskly played, genial even in its satire, **Thanks for Everything** is an enjoyable exposition of a novel farce idea. Guidance, Inc., an advertising outfit which advises manufacturers what to manufacture and is run by a high-pressure pair named Harcourt and Bates, conducts a contest to uncover "Mister Average Man." He turns out to be one Henry Smith, grocery clerk from Plainville, Mo., the universal little man, a walking national strawvote. Harcourt and Bates recognize genius when they see it—the opinions of this Henry Smith are at least the equal of extensive statiscal surveys. All they need do is to keep him insulated against any change from mediocrity and sell his reactions to food, clothes, cigarettes, etc. to their customers. His predictions are perfect and the selling is easy—but the insulation is not quite so simple. If he gets his prize money, he will no longer be an average man, he will be a rich man. His romance with the hometown girl adds its difficulties and the plot, complicated but richly comic, skips merrily along to a boisterous climax.

The "guinea pig" experiments are edged with satire and always funny, in particular the strenuous attempt of the promoters to convince Henry that the United States is being invaded that they may sell him attitude towards war to a foreign power. Jack Haley proves himself a grand comedian as average Henry, makes the preposterous story both appealing and amusing with his shy, whimsical clowning. Adolphe Menjou and Jack Oakie play the promoters for maximum sport. Tony Martin helps with the music and Arleen Whelan does little more than look lovely as Henry's hometown Madge.

LONG SHOT:

Produced by Franklyn Warner for
Grand National
Director: Charles Lamont
Screenplay: George Adamson
Story: Harry Beresford,
George Callaghan
Photography: Arthur Martinelli
Art Director: Ralph Berger

Jeff Clayton	Gordon Jones
Martha Sharon	Marsha Hunt
Lew Ralston	C. Henry Gordon
Dell Baker	George Meeker
Henry Sharon	Harry Davenport
Danny Welch	George E. Stone
Mike Claurens	Tom Kennedy
Henry Knox	Emerson Treacy
Helen Knox	Gay Seabrook
Doctor	Jason Robards
Nurse	Claire Rochells
Tucky	James Robinson

Novel racetrack melodrama in which the villain tries to force the girl into marriage by ruining her uncle, but is defeated when the last horse left from the Sharon stables gallops on, a Long Shot, to victory. (Adults & Young People)

(Running time, 69 minutes)

Lew Ralston, unscrupulous turfman whose proposals have been regularly rejected by Martha Sharon, is determined to have the girl on any terms and deliberately plans to ruin her uncle Henry and thus force her into marriage. Uncle Henry's horses begin to lose races and his finances to run low. Meanwhile Jeff Clayton, friendly young racetrack rival, is injured saving Martha from a truck accident and, after turning his horses over to uncle Henry, departs for Arizona to recuperate. As what seems to be luck continues against him, uncle Henry, knowing that his niece will marry Ralston only to help him, has himself declared dead and his last remaining horse deeded to her. The stallion has been turned loose in the Arizona wilds and while tracing it, Martha again meets friend Jeff. Together they train the horse, barnstorm the smaller tracks and come up to Santa Anita for the big handicap. Villain Ralston is ready with his nefarious tricks—but true worth wins to the beat of a fast-stepping climax.

Modestly made, smoothly directed, competently played, **Long Shot** adds up to a reliable lightweight program picture.

TOUGH KID:

Produced and distributed by Monogram
Director: Howard Bretherton
Screenplay: Wellyn Totman
Story: Brenda Weisberg
Photography: Harry Neumann

Skipper	Frankie Darro
Red	Dick Purcell
Ruth	Judith Allen
Katie	Lillian Elliott
Grogan	Don Rowan
Monk	William Ruhl
Regan	Lew Kelly
Blackie	Ralph Peters
Bitt	Max Marx
Miss Banks	Jean Joyce
Dr. Radford	Wilbur Mack
Krause	Joe Lynch
Radio Announcer	Cliff Howell

Fast, well-made, straightforward prizefight melodrama in which the challenger's kid brother runs into danger trying to prevent his hero from throwing the big fight. (Adults & Young People)

(Running time, 60 minutes)

Without wasting time on special trimmings and non-essential plot material, **Tough Kid** jumps right into its story and keeps moving rapidly along. Fighter Red has always been the hero of his young brother Skipper and his pedestal rises higher when he battles his way to a chance at the light-heavyweight championship. But Skipper is worried about Red's new manager and his association with gamblers Monk and Regan. The judgement is correct—the villains get Red to agree to throw the fight by faking an immediate need for cash for medical care of his sweetheart Ruth. While trying to expose the plot, young Skipper falls into the clutches of the crooks—and escapes just in time to arrive at the ring and upset movie tradition by seeing Red take his "dive." But he has the evidence and both exoneration and romance can combine for the finish.

Frankie Darro continues his good work as the **Tough Kid** with a kindly heart and true fraternal faithfulness. Dick Purcell looks and acts like prizefight Red and Judith Allen is a decorative girlfriend. It's suresale action melodrama, a better-than-average prizefight thriller.

STAND UP AND FIGHT:

Produced by Mervyn LeRoy for MGM
Director: W. S. Van Dyke II
Story: Forbes Parkhill
Screenplay: James M. Cain, Jane Murfin, Harvey Ferguson
Photography: Leonard Smith
Musical Score: Cedric Gibbons

Capt. Boss Starkey	Wallace Beery
Blake Cantrell	Robert Taylor
Susan Griffith	Florence Rice
Amanda Griffith	Helen Broderick
Arnold	Charles Bickford
Crowder	Barton MacLane
"Old Puff"	Charley Grapewin
Davy	John Qualen
Sheriff Barney	Robert Gleckler
Enoch	Clinton Rosemond
Foreman Ross	Cy Kendall
Allan	Paul Everton
Carolyn Talbot	Claudia Morgan
W. P. Talbot	Selmer Jackson
Harkrider	Robert Middlemass
Col. Webb	Jonathan Hale

Robust, atmospheric, action-crammed melodrama, handsomely mounted, with a sectional romance and a slambang running battle between a southern aristocrat and a driving boss against a background of the period rivalry of pioneer railroads and wagon trains, (Adults & Young People)

(Running Time, 95 minutes)

Wallace Beery "STAND UP AND FIGHT" Robert Taylor

Stand Up and Fight is a gusty entertainment mixture overflowing with incident and story material ranging from outright comedy burlesque through action melodramatics and north-south romance to slave-smuggling tragedy. It is necessarily rambling in structure and complicated in plot, but holds together by speed and interest and imparts the flavor of an epoch by atmospheric details and sheer robust attack upon its topic. The famous old Calloway locomotive, built in 1837 and borrowed from the Baltimore & Ohio Railroad, is a typical touch, indicative of the obvious care and expense which were lavished on building the background.

Blake Cantrell, bankrupt but generous Maryland aristocrat, finishes with the final flourish of a fox-hunt before selling at auction his estate and moving on to Cumberland in search of a job. There he meets again Susan Griffith, Yankee young lady, who has avoided previous attempts at romance and who has come to inspect the Bullet Transportation Line which she owns. Captain "Boss" Starkey, driving manager for the Line, takes advantage of a saloon brawl to have Blake jailed, then to bail him out on condition he work out his fine. Starkey whips Blake in a terrific battle — and Blake goes to work, planning to gain strength for a return bout and to collect slave-smuggling evidence for the rival railroad to put the wagon Line out of business. The feud is on and the adventures are well under way and excitement mounts as the two men fight through to an understanding of each other's true worth and wipe out the slave-running gang. At the finish Blake and Susan, Starkey and her aunt Amanda, are heading west for the pioneering that lies beyond.

Robert Taylor carries forward convincingly his shift to the he-man type and Wallace Beery luxuriates in his salty, vigorous role. Florence Rice is a pretty romantic attraction and Helen Broderick makes good comedy out of her brushes with Beery. Charles Bickford and Barton MacLane are properly murderous as the slave-running villians. Director Van Dyke has kept the emphasis on the action and the sprawling material well under control. The Taylor and Beery fans will stand up and cheer

LAST WARNING:

Produced by Irving Starr for Universal
Director: Al Rogell
Screenplay: Edmund L. Hartmann
Novel: Jonathan Latimer, "The Dead Don't Care"
Photography: George Meehan
Art Director: Jack Otterson
Musical Director: Charles Previn

Bill Crane	Preston Foster
Doc Williams	Frank Jenks
Dawn Day	Joyce Compton
Carla Rodrigues	Kay Linaker
Major Barclay	E. E. Clive
Linda Essex	Frances Robinson
John Essex	Ray Parker
Tony Henderson	Robert Page
Higgs	Albert Dekker
Paul Gomez	Roland Drew
Slocumbe	Clem Wilencheck
Wilson	Orville Caldwell
Felson	Richard Lane

Another in the Crime Club series, a breezy comedy-mystery melodrama in which detective Crane and his pal Doc tackle a combination case of extortion, kidnapping and killings. (Adults & Young People)

(Running Time, 62 minutes)

An amiable, fairly easy exercise for the armchair sleuths, **The Last Warning** continues the adventures of New York detective Bill Crane who, trailed by his happy-go-lucky pal, Doc Williams, usually pursues both clues and feminine charmers at the same time. The Essex case calls him all the way to California to find out who is sending through sealed doors and windows threatening notes to John Essex and his sister Linda. The two of them are being kept on a close budget from their inheritance by their uncle-guardian and brother John has run up big debts at a gambling joint. Before long sister Linda is kidnapped and then two killings complicate the case. Detective Bill and Doc blunder gaily into the case — gambling joints and chorus cuties are just what they love to investigate — and at last, by sheer luck, discover what many an audience sleuth will already have reasoned, the identity of the criminal.

Preston Foster is again the amorous and alcoholic Bill Crane and obviously enjoys the role. Frank Jenks is the new Doc and tags him for brisk amusement. Kay Linaker and Joyce Compton provide their feminine interest, the latter an engaging dumb blonde. The accent throughout is on comedy and the general production is better than average for the series.

PACIFIC LINER:

Produced by Robert Sisk for RKO Radio
Director: Lew Landers
Screenplay: John Twist
Story: Anthony Coldewey, Henry Roberts Symonds
Photography: Nicholas Musuraca
Musical Director: Russell Bennett
Art Director: Van Nest Polglase

Crusher McKay	Victor McLaglen
Doctor Craig	Chester Morris
Ann Grayson	Wendy Barrie
Gallagher	Alan Hale
Britches	Barry Fitzgerald
Bilson	Allan Lane
Captain Mathews	Halliwell Hobbes
Deadeyes	Cyrus W. Kendall

Wishart	Paul Guilfoyle
Metcalfe	John Wray
Olaf	Emory Parnell
Silvio	Adia Kuznetzoff
Kovac	John Bleifer

Sombre, heavy - handed melodrama about the conflict of a chief engineer trying to keep to a speed schedule and a ship's doctor striving to check an epidemic when cholera strikes below decks on a pacific liner. (Adults)

(Running Time, 75 minutes)

Pacific Liner has touches of rough and robust humor, but its general tone is grim and sombre and the action, while crammed with movement in individual scenes, moves with a slow, almost ponderous pace. Crusher McKay, the tough, hard-fisted chief engineer of the S. S. Arcatus, is driving his stoke-hole crew to maintain his record for making port on schedule, when a cholera epidemic breaks out. Dr. Craig, a vagabond specialist in tropical diseases who has signed as ship's doctor, quarantines the fireroom, trying to keep the disease from spreading up to the passengers. Aided by ship's nurse Ann Grayson, he battles the epidemic which is striking down man after man. Crusher is convinced that Craig is striving to spoil his record and indulging in heroics to impress Ann and the conflict between the two men increases in intensity. At last Craig halts the epidemic and Crusher, despite personal sickness and with a weakened crew, brings the boat in on time — while the passengers are still gaily unaware of the danger that has raged below them.

The two lead roles are, of course, tailored shrewdly for the melodramatic vigor of Victor McLaglen and Chester Morris. Wendy Barrie has no competition for the feminine honors. The supporting cast is headed by such stalwarts as Alan Hale and Barry Fitzgerald. All of them are individually effective. It is the subject itself and the lack of driving suspense which pull the picture's punch.

CHARLIE CHAN IN HONOLULU:

Produced and distributed by
20th Century Fox

Director: H. Bruce Humberstone
Screenplay: Charles Belden
Photography: Richard Day,
Haldane Douglas
Musical: Samuel Kaylin

Charlie Chan	Sidney Toler
Judy Hayes	Phyllis Brooks
James Chan	Sen Yung
Al Hogan	Eddie Collins
Randolph	John King
Mrs. Carol Wayne	Claire Dodd
Dr. Cardigan	George Zucco
Captain Johnson	Robert Barrat
Johnny McCoy	Marc Lawrence
Joe Arnold	Richard Lane
Tommy Chan	Layne Tom, Jr.
Wing Foo	Philip Ahn
Inspector Rawlins	Paul Harvey

Standard murder-mystery with fast pace, good suspense and Sidney Toler making a good start as substitute for the late Warner Oland in the title role. (Adults & Young People)

(Running Time, 65 minutes)

The followers of Charlie Chan ought not to be disappointed by this new start to an old series. The formula remains intact, from the corpse on the floor at the start to the final polite capture at the finish. The story moves along rapidly, suspense is well maintained and comedy is judiciously inserted. Sidney Toler keeps Charlie a combination of ancient Oriental wisdom and modern scientific detective methods, but wisely refuses to attempt a direct imitation of Warner Oland. Kev Luke is no longer present as his son, but Sen Yung makes his debut as another aspiring member of the Chan family. It's a typical, well-made Charlie Chan mystery, a guarantee for his fans that the death of Warner Oland has not deprived the series of interest and entertainment.

This time the murder is discovered aboard a tramp steamer which has anchored at Honolulu en route to the United States. Charlie Chan is waiting to hear news of the birth of his first grandchild, so son Jimmy, thinking himself a real detective, takes charge. He merely mixes things up and gets himself into trouble — but Charlie himself appears, eliminates one by one the assorted suspects and at last, in a surprise climax, traps the killer just as news of the grandchild arrives.

TOPPER TAKES A TRIP:

Produced by Hal Roach for United Artists

Director: Norman Z. McLeod
Novel: Thorne Smith
Screenplay: Eddie Moran, Jack Jevne,
Corey Ford
Photography: Norbert Brodine
Art Director: Charles D. Hall
Musical Score: Edward Powell,
Hugo Friedhofer

Marion Kerby	Constance Bennett
Cosmo Topper	Roland Young
Mrs. Topper	Billie Burke
Wilkins	Alan Mowbray
Mrs. Parkhurst	Verree Teasdale
Louis	Franklin Pangborn
Baron de Rossi	Alexander D'Arcy
"Mr. Atlas"	"Skippy"
Bartender	Paul Hurst
Jailer	Eddy Conrad
Judge	Spencer Charters
Prosecutor	Irving Pichel
Defender	Paul Everton
Gorgan	Duke York
Bell Boy	Leon Belasco
Magistrate	George Renavent
Waiter	George Humbert
2nd Waiter	Alphonse Martell
Bailiff	James Morton
Doorman	Torben Meyer
Porter	George Davis
Clerk	Armand Kaliz

Amusing sequel and direct extension of the original Topper fantasy in which the ectoplasmic Mrs. Kerby completes her good deed by preventing the divorce and reuniting poor Topper with his feather-brained spouse. (Adults & Young People)

(Running time, 78 minutes)

In **Topper**, it will be recalled, the mad Kerbys, after crashing their car into a tree and themselves into the next world, had to flit about in ghostly guise until a good deed released them from their mild version of old Marley's Christmas Carol penance. When they freed Topper of some of his inhibitions and rescued him from his nagging wife, that good deed was apparently sufficient for one of them. At least, after a few repeat scenes from the first film, Mr. Kerby departs, presumably for his heavenly destination, and is seen no more. Mrs. Kerby, however, lingers, accompanied by the ectoplasmic ghost of the wirehaired terrier with them in the accident, and concentrates upon an individual good deed. Her task is to prevent Mrs. Topper's divorce action and it involves all manner of trick photography monkeyshines in New York and Paris as she alternately gets poor Topper into and out of trouble and finally straightens out his domestic tangle.

The photographic tricks are great sport puffs of smoke from an unseen mouth, a note being written or a roulette ball guided by an unseen hand, impressions on a sofa by an unseen sitter, Topper himself doing a rhumba with an unseen partner or being chased by an invisible but clearly audible dog. The prize part is again Roland Young as a thoroughly captivating Topper, the epitome of the conventional man in unconventional situations. Constance Bennett is a genial ghost, handicapped for humor by the loss of Cary Grant. Billie Burke rattles on as Mrs Topper and the rest of the players help make it amusing passing entertainment.

PARIS HONEYMOON:

Produced by Harlan Thompson for
Paramount

Director: Frank Tuttle
Screenplay: Frank Butler,
Don Hartman
Story: Angela Sherwood
Photography: Karl Struss

Lucky Lawton	Bing Crosby
Manya	Franciska Gaal
Peter Karloca	Akim Tamiroff
Sitska	Ben Blue
Ernest Figg	Edward Everett Horton
Countess De Remi	Shirley Ross
Count De Remi	Georges Rigaud
Fluschotska	Rafaela Ottiano

Gay and nonchalant comedy-with-music with Bing Crosby as the prince charming who finally evades his fiancee and marries the lovely village miss. (Adults & Young People)

(Running time, 83 minutes)

Bing Crosby began as a crooner, but he is rapidly developing into a genuine light comedian and a pleasant romantic lead. **Paris Honeymoon** continues what **Sing You Sinners** began. He sings, yes, and the tunes and the voice are engaging. But the plot and the picture are much more concerned with amiable romance and gently whacky comedy.

"Lucky" Lawton, who is sure his luck depends upon his wearing non-matched sox, has proved his name by striking it rich with a gold mine and his luck holds on the day he is to be married to the Countess De Remi—her divorce from the Count is not yet final and wedding bells must wait. While she buzzes off to take care of the legal tangle, he goes to the castle in a Balkan village bought to be a honeymoon nest. The village is celebrating its Rose Carnival and peasant girl Manya has been chosen Queen. She knows a Prince Charming when she sees one and tags her Lucky until the Countess comes for her man. Off he goes for the postponed pealing of the bells—but it is only a matter of time and circumstance before his luck will again strike and he will return for his Cinderella.

Bing himself plays with contagious ease and assurance and Franciska Gaal follows him faithfully as the peasant girl. Akim

Tamiroff enjoys himself as the scheming mayor of the village and his special potent beverage supplies part of the comedy. Edward Everett Horton as Lucky's valet maintains his reputation for laughs. Bing has four songs, two solos, a telephone duet with Shirley Ross as the Countess and a chorus with the villagers. The settings are picturesque and the general atmosphere gay.

DUKE OF WEST POINT:

Produced by Edward Small for
United Artists

Director: Alfred E. Green
Screenplay: George Bruce
Photography: Robert Planck
Art Director: Jack Schulze
Musical Director: Frank Tours

Steven Early	Louis Hayward
Ann Porter	Joan Fontaine
Sonny Drew	Tom Brown
Jack West	Richard Carlson
Cadet Strong	Alan Curtis
Cadet Grady	Donald Barry
Cadet Rains	Gaylord Pendleton
Doc Porter	Charles D. Brown
Mr. Drew	Jed Prouty
Mrs. Drew	Marjorie Gateson
Mrs. West	Emma Dunn
Varsity Hockey Coach	George McKay
Plebe Hockey Coach	James Flavin
Plebe Football Coach	Nick Lukats
Varsity Football Coach	Kenneth Harlan
Colonel Early	Jonathan Hale
Honor Committee Captain	William Bakewell
Country Boy	Art Raymond
First Captain of Corps	Anthony Nace
Nurse	Mary MacLaren
Surgeon	Edward Earle
Tactical Officer	Alan Connor

Competent, sure-sale comedy drama of life at West Point, the story of the trials and triumphs of a smug and boastful but essentially fine young British-educated American at the academy, told with much humor against a serious background of military tradition. (Adults and Young People)

(Running Time, 97 minutes)

The Duke of West Point includes all the standard material of service schools films, regards its subject with patriotic affection, balances its sentimental emotional emphasis with general comedy treatment and surpasses its predecessors in careful reproduction of all aspects of life at West Point. The theme of a brash youth acquiring the proper esprit de eorps and many of the plot details are thoroughly familiar, but familiarity in this case should not breed boredom. The length of the film may for those who are annoyed at glorification of service honor and tradition, but the proved appeal of the subject and the all-around competence of the production guarantee entertainment for the average audience.

Steven Early, fifth in line of his family to enter West Point, has returned from a triumphal career at Cambridge full of conceit and masculine charm. Supremely — and justifiably — confident of his ability in the classroom, on the athletic field and with the girls, he takes academic honors, displays amazing athletic prowess and appropriates Cadet Strong's girlfriend Ann. His English accent prompts the nickname "Duke," his attitude earns him unpopularity and his success with Ann brings trouble with Cadet Strong, upper classman and his superior officer. Then, when he breaks rules to slip out and wire much-needed cash to his room-mate's mother and refuses to tell what he has done, he is ostracized by the entire corps. He battles bravely against the handicap, but at last determines to quit after the big hockey game with the Royal Military College of Canada. Even his prowess in the action climax of the game is of no avail — West Pointers are made of sterner stuff than regular college boys. But at last, just in time of course, the truth comes out and Cadet Strong leads the toast to a man truly worthy of the West Point tradition.

With smooth assurance Louis Hayward plays Steven Early, consistently developing the shift from a coneeited and condescending youth to a properly disciplined young man well on his way to becoming an officer and a gentleman. Tom Brown and Richard Carlson contribute valuable and indivualized characterizations as his room-mates. Joan Fontaine is quietly appropriate in her relatively minor role as the romantic interest. Alan Curtis is splendid as rival Cadet Strong and Charles D. Brown supplies good support as an athletic trainer.

GOING PLACES::

Produced and distributed by Warner Bros.
Director: Ray Enright
Screenplay: Sig Herzig, Jerry Wald,
Maurice Leo
Story: ""The Hottentot," Victor Mapes,
William Collier
Music & Lyrics: Harry Warren,
Johnny Mercer
Photography: Arthur L. Todd
Art Director: Hugh Reitcker

Peter Mason	Dick Powell
Ellen Parker	Anita Louise
Droopy	Allen Jenkins
Jack Withering	Ronald Reagan
Franklin Dexter	Walter Catlett
Maxie	Harold Huber
Frank	Larry Williams
Col. Withering	Thurston Hall
Cora Withering	Minna Gombell
Joan	Joyce Compton
Frome	Robert Warwick
Desk Clerk	John Ridgely
Night Clerk	Joe Cunningham
Groom	Eddie Anderson
Sam	George Reed
Gabe	Louis Armstrong
Specialty	Maxine Sullivan

Lively farce-with-music in which Dick Powell, as a sporting goods salesman masquerading as a crack horseman, is forced to ride a wild steed in a wilder steeplechase. (Adults & Young People)

(Running Time, 85 minutes)

This is a new and pepped-up version of a tested old racing farce, **The Hottentot**, which ran to popularity on the stage, made Douglas MacLean famous as a silent movie and was later tried as an early talkie. It's a merrily mad slapstick story to start with, and as here presented has the additional attraction of Dick Powell's singing and Louis Armstrong's jamming of several romantic and novelty numbers.

At the start salesman Peter Mason thinks his suggestion really brilliant, that he act as a deluxe model for his firm's sporting clothes and parade himself as a famous Australian gentleman rider at the Maryland Steeplechase. It doesn't decrease his enjoyment to have his department manager along as a reluctant valet. Peter has never been on a horse, but he can wear horsey outfits like a fashionplate veteran. How is he to know that a pair of gangsters will set him astride a horse named Jeepers Creepers — a wildeyed steed which can be controlled only by swing music. But Jeepers Creepers is owned by the uncle of Ellen Parker — and the result is that when the obstacle race starts, there are Peter and Jeepers heading for hilarious antics along the course while Louis Armstrong and his boys tootle swing lullabies from a truck alongside.

Dick Powell plays Peter as if rejoicing at his release from straight musical shows. Anita Louise poses prettily as the girl friend and Allen Jenkins and Harold Huber pair for the gangsters. It's lively and whacky and boisterous in both action and music.

KENTUCKY:

Produced by Darryl F. Zanuk for
20th Century-Fox

Director: David Butler
Screenplay: Lamar Trotti,
John Taintor Foote
Story: "The Look of Eagles" by
John Taintor Foote
Photography: Ernest Palmer
Technicolor Director: Natalie Kalmes
Art Directors: Bernard Herzbrun,
Lewis Creber

Sally Goodwin	Loretta Young
Jack Dillon	Richard Greene
Peter Goodwin	Walter Brennan
John Dillon (1861)	Douglas Dumbrille
Mrs. Goodwin (1861)	Karen Morley
John Dillon (1937)	Moroni Olsen
Thad Goodwin, Sr. ('61)	Russell Hicks
Bob Siocum	Willard Robertson
Thad Goodwin (1937)	Charles Waldron
Ben	George Reed
Peter Goodwin (1861)	Bob Watson
Thad Goodwin, Jr. ('61)	Delmar Watson
Grace Goodwin	Leona Roberts
Auctioneer	Charles Lane

Spirited and stirring saga of the Kentucky race horse blended with the dramatic romance of two young people from old feuding families, splendidly played and beautifully photographed in Technicolor. (Adults and Young People)

(Running time, 95 minutes)

Through this picture as through the popular tradition of **Kentucky** sweep the thunder of hooves and the splendor of fine horses. Against a background of the blue grass region colts frolic in pastures, great sires pose about stables and magnificent racers pound the track. The dominant interest here is a pictorial pageant of Kentucky race horse breeding from the start of the Civil War to the latest Derby and that subject is treated with the proud dignity and intense idolatry of the most ardent addict.

The story itself is faithful to the Kentucky formula of fiction and films. In the early days of the Civil War one John Dillon, Union officer, is forced to kill his neighbor, Thadeus Goodwin, in the line of duty while commandeering the latter's stables. The feud has outlasted the War, has run steadily down to the present. Peter Goodwin, brother of Thadeus, would be willing to continue it in the memorial manner, but young Sally Goodwin carries on with a simple refusal to meet young Jack, heir to the Dillon stables, who has just returned from an English school. Jack's father wants him to become a banker, but Jack is a horseman by birth and by preference. He leaves home and, under an assumed name, gets a job as trainer in the Goodwin stables. Romance is rolling pleasantly — when Sally's father dies and the entire estate, even the horses, is sold at auction. Sally saves one racer and looks forward to the Derby — but the horse is injured by a forced ride through a storm. How she obtains another and finer steed, what happens when she learns the identity of her trainer and at last the climax of the colorful Derby itself — these are familiar developments, properly traditional for the saga of a tradition.

The performances are persuasive right down the cast, with Loretta Young and Richard Greene a dewy and delightful romantic pair. But it is Walter Brennan as uncle Peter Goodwin, shrewd and aggravating and lovable relic of the Civil War and of a bygone feud, who gives the thoroughbreds their real competition for interest and honors.

NEWSBOYS' HOME:

Produced and distributed by Universal

Director: Harold Young
Story: Gordon Kahn, Charles Grayson
Screenplay: Gordon Kahn
Photography: Milton Krasner
Art Director: Jack Otterson

"Rifle" Edwards	Jackie Cooper
Perry Warner	Edmund Lowe
Gwen Dutton	Wendy Barrie
Frankie Barber	Edward Norris
Dutton	Samuel S. Hinds
Davenport	Irving Pichel
"The Little Tough Guys"	
Danny	Elisha Cook, Jr.
Sailor	Harris Berger
Murphy	Hally Chester
Monk	Charles Duncan
Yap	David Gorcey
Trouble	Wm. Benedict

Fast action melodrama in which a boy's career and the fate of a Newsboys' Home is involved in warfare between two rival newspapers. (Adults & Young People)

(Running time, 73 minutes)

Young "Rifle" Edwards, a vagabond drifting from city to city since his father was slain by a big city gangster, fights his way to leadership of the newsboys and a place in their Home, sponsored by the "Globe." But after publisher Dutton dies and his daughter Gwen takes charge of the paper, refusing to heed the advice of experienced journalist Perry Warner, the Globe begins to lose circulation. Then a crafty politician buys the rival paper, installs Frankie Barber — yes, he's the one who killed Rifle's father — at the head of a hoodlum gang of boys with instructions to ruin the Globe. As funds run low, the Home has to be closed. Only Rifle and a pal stick with their paper, but at last journalist Perry takes charge and with aid of Rifle and the best of the boys beats out the rival paper, puts the Globe back in shape, reopens the Home — and claims publisher Gwen as his reward.

It's a driving, unpretentious melodrama with Jackie Cooper and the Little Tough Guys being appropriately heroic and tough. Edmund Lowe and Wendy Barrie carry the romantic interest and Edward Norris meets the fate of all villains as gangster Frankie.

PYGMALION:

Produced by Gabriel Pascal of Pascal Productions, distributed by MGM

Directors: Anthony Asquith,
Leslie Howard
Play: George Bernard Shaw
Screenplay: W. P. Lipscomb
Photography: Harry Stradling
Music: Arthur Honegger

Higgins	Leslie Howard
Eliza	Wendy Hiller
Doolittle	Wilfred Lawson
Mrs. Higgins	Marie Lohr
Colonel Pickering	Scott Sunderland
Mrs. Pearce	Jean Cadell
Freddy	David Tree
Count Aristid Karpathy	Esme Percy
Ambassadress	Violet Vanbrugh
Ysabel } Social Reporters	Iris Hoey
Perfide }	Viola Tree
Duchess	Irene Brown
A Vicar	O. B. Clarence
First Bystander	Wally Patch
Second	F. H. Maltby
Third	George Mozart
Sarcastic	Ivor Barnard

Fascinating, joyous and whimsical screen version of the Shaw play, filled with clever and cutting dialogue, deftly directed and superbly played; the story of a phonetics professor who makes a "grand lady" out of a cockney flower girl and is caught by his own creation. (Adults)

(Running time, 87 minutes)

This **Pygmalion** is a reciprocal tribute to both the movies and George Bernard Shaw. It is a tribute to the progress of the movies that at long last Mr. Shaw should have consented to entrust even one of his minor works to the moviemakers. And it is tribute to him that they in turn should have made such a technically excellent and thoroughly fascinating film while following so faithfully his very wordy though witty and actually quite static play. Mr. Shaw can be credited with the brilliant dialogue. But the moviemakers must be credited with the superb production which has interpreted that dialogue with pace and precision and sure sympathy.

The story, of course, is familiar to every stage fan. Phonetics expert Higgins is the modern Pygmalion who creates his own Galatea to win his wager that by teaching voice culture and diction to a guttersnipe he can pass her as an aristocratic gentlewoman at the Embassy Ball. He succeeds even beyond his expectation — but it is his friend's understanding and kind treatment which has done more for her than his cynical training and his jest turns on him when he discovers that he has learned to love her. What lifts the film beyond mere facile and superlative passing entertainment are the overtones of social significance — not necessarily the clever remarks Mr. Shaw has written for his characters about middle-class morality, but the suggestion, always present but never labored, that at heart this cockney flowergirl is a finer individual than her aristocratic and self-consciously superior teacher.

The cast approaches perfection right down the list, but it is Wendy Hiller as the flower-girl Eliza who dominates the film. Her performance is magnificently modulated, achieves rightness in every respect. The direction has finesse and imagination, makes the most of the satirical humor. Of the screen additions to the play, the Embassy Ball is perhaps the best, achieving new dramatic interest and suspense. The British atmosphere is meticulously correct and the musical score is distinctive.

Pygmalion is so beautifully handled throughout that sheer craftsmanship almost obscures the fact that this is, essentially, a photographed play and not a true motion picture.

DAWN PATROL:

Produced and distributed by Warner Bros

Director: Edmund Goulding
Screenplay: Seton I. Miller,
Dan Totheroh
Photography: Tony Gaudio
Story: John Monk Saunders
Music: Max Steiner
Art Director: John Hughes

Courtney	Errol Flynn
Major Brand	Basil Rathbone
Scott	David Niven
Phipps	Donald Crisp
Watkins	Melville Cooper
Bob	Barry Fitzgerald
Von Mueller	Carl Esmond
Hollister	Peter Willes
Ronnie	Morton Lowry
Squires	Michael Brooke

Strong and stirring film of life and death with the British air force in France during the World War, produced with skill, uncompromising realism and emphasis on the futility of wartime human sacrifice. (Adults and Young People)

(Running time, 105 minutes)

Back in 1930 the first **Dawn Patrol** with Richard Barthelmess and Douglas Fairbanks, jr. topping the cast, jumped well up among the best films of that year. This new version, the same in story but up-to-the-minute in technical production has the same action excitement, the same emotional bite, the same courageous refusal to admit not only a romance but even a single feminine featured player. It will undoubtedly be received with the same enthusiasm by a myriad audience. But that enthusiasm will have a different tone, will stem from a new perspective. That 1930 **Dawn Patrol** had optimistic overtones, hearkened back to the war to end all wars and as such, though bitter and tragic, stimulated an almost nostalgic attitude. This 1938 **Dawn Patrol** strikes with the force of prophecy of what at any moment might be again. And that constant reminder adds strength to its emotional impact.

The plot presents simply a British flying squadron short of men, forced to send inexperienced recruits into battle and on dangerous missions—losing men, replacing men, losing men. The story concentrates alternately upon excitement in the air and the nervous tension of the men waiting for death. Basil Rathbone's portrait of the first commander sending young men out to certain tragedy is a fine and memorable achievement. Errol Flynn as the ace who hates the commander then becomes a commander himself is good in the action sequences but outclassed by his comrades when the script calls for emotion. David Niven as the happy-go-lucky young pilot who never feels the bitter futility of war until his brother is shot down is brilliantly effective. Donald Crisp as the adjutant, quietly efficient in his duties but feeling their tragedy implicitly is invaluable in building the mood.

The aerial scenes are gripping, magnificently photographed, rising to terrific sus

Jeanette MacDonald "SWEETHEARTS" Nelson Eddy

pense when the second commander works out his tortured destiny with a suicide raid on a German munitions center. The direction has definite rhythm, driving steadily ahead and keeping the personal relationships in the forefront. **Dawn Patrol** is a strong version of a tested story, the **Journey's End** of the air.

TRADE WINDS:

Produced by Walter Wanger for United Artists

Director Tay Garnett
Screenplay: Dorothy Parker, Alan Campbell, Frank R. Adams
Story: Tay Garnett
Photography: Rudolph Mate
Art Director: Alexander Toluboff
Music: Alfred Newman

Sam Wye	Fredric March
Kay Kerrigan	Joan Bennett
Blodgett	Ralph Bellamy
Jean	Ann Sothern
Thomas Bruhm II	Sidney Blackmer
Chief of Detectives	Robert Emmett O'Connor
Detective Faulkner	Robert Elliott
Peggy	Patricia Farr
Judy	Wilma Francis
Ruth	Phyllis Barry
Clara	Dorothy Tree
Grace	Kay Linaker
Ann	Linda Winter
Bob	Walter Byrd
Butler	Wilson Beng

Bright, skilful, sophisticated comedy-melodrama highlighting with picturesque photography and persuasive performances the pursuit through the Orient of a girl accused of murder. (Adults)

(Running Time, 90 minutes)

It was just before Japan began in earnest the self-imposed task of "pacifying" China that director Tay Garnett cruised and filmed his way on a leisurely jaunt through the Orient. He returned with an excellent film record of far and flavorous places and a novel production idea — both of which were readily approved by producer Walter Wanger. **Trade Winds** is the result, a striking example of screen craftsmanship, combining studio scenes with authentic oriental background. Garnett's story idea has been plotted into lively pattern and given smart dialogue by a trio of expert scenarists and has been played by a balanced and effective cast — but **Trade Winds** is definitely his picture, not only stepped up in interest by his background material, but also stamped throughout with directorial style.

When Kay Kerrigan accuses the man who has driven her sister to suicide, he hands her a gun and challenges her to shoot him. She pulls the trigger, he falls and she, convinced she is a murderess, flees eastward across the Pacific. The police, equally convinced of her guilt, pick up her trail and supersleuth Sam Wye, a flippant fellow with a liking for lovely ladies, is dispatched to bring her back. He pursues her to Hawaii, Japan, China, India, ready to interrupt his chase for a feminine interlude when possible, and at last catches up with and falls in love with her in Indo-China before he knows her true identity. It's a world-well-lost-for-love affair — but finally he takes her back for the reward, then proves her innocence

Fredric March as sleuth Sam has a difficult assignment, flippant in other affairs, sincere when he catches his quarry, and he achieves a persuasive, convincing performance. Joan Bennett, looking amazingly like Hedy Lamarr when she adopts the disguise of dark hair, combines an attractive appearance and more real acting and animation than usual. Ann Sothern adds considerable comedy to the light and lively treatment with a hard-boiled yet sentimental protrayal of sleuth Sam's enamoured yet suspicious secretary. Ralph Bellamy contributes an amusing follow detective, a strict moralist but an easy prey for the secretary. Sidney Blackmer has little to do but does that neatly as the real villain.

SWEETHEARTS:

Produced by Hunt Stromberg for MGM

Director: W. S. Van Dyke, II
Book & Lyrics: Fred de Gresac, Harry B. Smith
Music: Victor Herbert
Screenplay: Dorothy Parker, Alan Campbell
Photography: Oliver T. Marsh

Gwen Marlowe	Jeanette MacDonald
Ernest Lane	Nelson Eddy
Felix Lehman	Frank Morgan
Hans	Ray Bolger
Kay Jordan	Florence Rice
Leo Kronk	Mischa Auer
Oscar Engel	Herman Bing
Norman Trumpett	Reginald Gardner
Hannah	Fay Holden
'Dink'	Allyn Joslyn
Appleby	Olin Howland
Mrs. Marlowe	Lucille Watson
Augustus	Gene Lockhart
Aunt Amelia	Kathleen Lockhart
Sheridan	Berton Churchill

Sumptuous, resplendent, sentimental musical comedy spectacle, the story of the sweetheart stars of a marathon stage-show and the near-tragic results of the author's trick to prevent them from walking out; filled with Victor Herbert melodies, persuasively played and beautifully filmed in Technicolor. (Adults & Young People)

(Running time, 120 minutes)

The quintuplet team which made **Naughty Marietta** joined again to make **Sweethearts** and to surpass all previous efforts in sheer screen magnificence and munificence. Jeanette MacDonald and Nelson Eddy once more top the cast, singing with more fire and vocal splendor than ever before. Frank Morgan once more heads a long and strong supporting cast. Director W. S. Van Dyke once more proves his skill in holding together a great hodge-podge of material, in balancing story with spectacle, music with action. And Producer Hunt Stromberg once more gives the picture as a whole the glossy finish, the prettiest production polish at MGM's command.

Sweethearts is a gargantuan screen musical about a gargantuan stage operetta and seems to dwarf by comparison even such a grandiose effort as **The Great Ziegfeld.** Certainly it is the most pretentious picture yet provided for the MacDonald-Eddy fans. At the start the two of them are celebrating the sixth anniversary of their own wedding and of the opening of **Sweethearts.** Both—the marriage and the show—are still going strong. But the demands of popularity and of publicity, benefits, receptions, broadcasts, front-page stunts and night club appearances in addition to regular performances, leave them just about no time to themselves. Hollywood has been besieging them with offers and at last, lured by the promise of plenty of leisure, they accept. To save the stage show, playwright Kronk concocts a fake love affair that splits the lovey-dovey pair. The producer jumps at the chance and sends out two roadshows, one star in each. But at last, the two lonely hearts, miles apart, simultaneously discover the trick, rush into each others arms and back to Broadway for the beginning of another endless run.

Jeanette MacDonald and Nelson Eddy, she glamorously caught by the color camera and he surprisingly effective as an actor, are as sweetly sentimental a pair as well as the best singing duo the screen has offered. The cast is grand clear down the list with Frank Morgan as the producer and Mischa Auer as the first author setting the pace for the rest. Many Victor Herbert songs and some more modern ditties are crowded into the film and a shopping spree provides a chance for a gorgeous gown display.

It's a long, lavish show, topheavy perhaps for the drama fans, but a film feast for the musical spectacle addicts.

SHINE ON HARVEST MOON:

Produced and distributed by Republic

Director: Joe Kane
Screenplay: Jack Natteford
Photography: William Nobles
Musical Director: Cy Feuer

Roy	Roy Rogers
Claire	Mary Hart
Lulu Belle & Scotty	Themselves
Jackson	Stanley Andrews
Milt Brower	William Farnum
Sheldon	Frank Jaquet
Chester	Chester Gunnels
Ben	Matty Roubert
Shag	Pat Henning
Jim	Jack Rockwell
Sheriff Clay	Joe Whitehead

Formula cattle-rustling western dressed up with a variety of tunes and the comedy of radio performers Lulu Belle and Scotty. (Adults & Young People)

(Running Time, 55 minutes)

Roy Rogers, Gene Autry's current successor as Republic's prize singing cowboy, adds a fourth and just about average western to his series with **Shine On Harvest Moon.** Once again he is a fast-riding hard-fighting, quick-shooting hero, one of those stalwart men who are perennially bringing law and order to the cattle country. His partner, Milt Brower, knew the rustler chieftain in the old days and now the cattlemen are sure he is the tipoff traitor for the rustling raids. Roy, however, knows his pal is innocent, suspects the banker head of the ranchers' association and, while not indulging in song and romance with heroine Claire, finds time to battle the banker with fists and wits and at last smash the rustling ring. He contributes several nice song numbers topped by "Headin' for the Open Plain" and "Let Me Build a Cabin." Lulu Belle and Scotty provide comedy contrast. William Farnum is a staunch partner, Mary Hart a decorative heroine and Stanley Andrews a theatrical villain of deepest dye. Action fans will sit back and relax into moderate enjoyment.

GIRL DOWNSTAIRS:

Produced by Harry Rapf for MGM

Director: Norman Taurog
Screenplay: Harold Goldman, Felix Jackson, Karl Noti
Story: Sandor Hundady
Musical Score: Dr. William Axt
Bob Wright, Chet Forrest
Art Director: Cedric Gibbons
Photography: Clyde De Vinna

Katerina Linz	Franciska Gaal
Paul Wagner	Franchot Tone
Mr. Brown	Walter Connolly
Willie	Reginald Gardiner
Rosalind Brown	Rita Johnson
Charlie	Reginald Owen
Adolph Pumfel	Franklin Pangborn
Karl	Robert Coote
Butler	Barnett Parker
Freda	Priscilla Lawson
Rudolph	James B. Carson
Fritz	Charles Judels
Garage Proprietor	Billy Gilbert

Lightweight romantic farce in which shrewd direction and good performances are lavished on an implausible Cinderella yarn about a rich young man and a scullery maid. (Adults & Young People)

(Running time, 75 minutes)

Somewhere in Switzerland the rich and aristocratic Paul Wagner is having difficulty with his romance with the lovely Rosalind Brown. Her father not only refuses to approve an engagement, but even bars the young suitor from the house. Paul is a resourceful fellow, however, and, posing as his own chauffeur, he courts the Brown scullery maid to gain entrance to the house. But the scullery maid, one Katerina Linz, falls in love with him — so completely that when he pretends to have himself fired as his own chauffeur, she presents him with a decrepit taxi purchased by her savings. Then, just as he discovers he has shifted his affections to Katerina, Rosalind's father agrees to the engagement. Katerina learns she has been hoaxed and departs in indignation. It requires considerable romantic maneuvering to unravel the tangle — but the Prince always wins his Cinderella.

Franchot Tone, finishing his MGM contract before departing for New York and the Group Theatre, plays prince Paul with his customary poise and sincerity. Franciska Gaal as Katerina offers a good performance but is still looking for the role which will give her a real opportunity in American films. Walter Connolly is a capable gruff millionaire father and Billy Gilbert inserts high comedy in a brief sequence. Director Norman Taurog keeps the film moving with speed and skill. All of them would have profited from a better script.

SWING, SISTER, SWING:

Produced and distributed by Universal

Director: Joseph Santley
Screenplay: Charles Grayson
Story: Burt Kelly
Songs: Frank Skinner,
Charles Henderson
Photography: Elwood Bredell
Art Director: Jack Otterson
Musical: Charles Previn

"Nap" Sisler	Ken Murray
Johnny	Johnny Downs
"Snookie"	Kathryn Kane
"Chick"	Eddie Quillan
Prof. L. Orlando Beebee	Ernest Truex
Nona	Edna Sedgwick
Hyacinth	Nana Bryant
Mrs. Fredericks	Esther Howard
Mr. Beagle	Herbert Heywood
"Ma" Sisler	Clark Blandick

Ted Weems and his Orchestra

Jovial little jitterbug comedy-with-music about three small-town kids, two dancers and a trombonist, who hit the spotlight in the swing craze, then drop back to their old jobs on Main street. (Adults & Young People)

(Running Time, 63 minutes)

Aimed, and probably quite accurately, at youthful audiences with restless toes, **Swing, Sister, Swing** is a brisk and unpretentious justification of its title. Swing music and hectic jigging alternate with pleasant sentimental romance and a little lesson in deflating a swelled head.

"Nap" Sisler, high-pressure Broadway press agent temporarily broke, is pondering his bad luck back in his home town, the little village of Greenvale, when he sees a chance to put himself back in big-time. He signs up young Johnny, gas station attendant who has invented a new dance, "The Baltimore Bubble," a torrid local trombonist named Chick, and a cute dancer called Snookie. Through dance teacher Prof. Beebee, he boosts the trio to prominence in New York night clubs. The Bubble becomes a terrific craze and the youngsters triumph on a theatre tour. Then the bubble bursts, the fad dies away. Chick and Snookie go back to Greenvale, but Johnny is afflicted with an exaggerated notion of his own importance. He tries another dance, fails completely — and at last comes home to his Snookie.

Johnny Downs is the Bubble genius, Eddie Quillan the tromhonist, Kathryn Kane the romantic Snookie, and all of them play with youthful and attractive enthusiasm. Ken Murray is the smooth press agent and Ernest Truex the dance teacher with ambitions to be a dentist. The music is provided by Ted Weems and his orchestra and it's timely, tuneful swing.

CLIMBING HIGH:

Produced by Gaumont British, distributed by MGM

Director: Carol Reed
Story: Lesser Samuels, Marion Dix
Screenplay: Lesser Samuels
Photography: Mutz Greenbaum
Art Directors: W. Murton, A. Junge

Diana	Jessie Matthews
Nicky	Michael Redgrave
Gibson	Noel Madison
Max	Alistair Sim
Lady Constance	Margaret Vyner
Lady Emily	Mary Clare
Madman	Francis L. Sullivan
Jim	Torin Thatcher
Winnie	Enid Stamp-Taylor
Patsey	Tucker McGuire
Reggie	Basil Radford
Uncle	Athole Stewart

British-made comedy with Jessie Matthews, singing less and clowning more, as the penniless working girl who wins the wealthy playboy away from a designing social climber. (Adults & Young People)

(Running Time, 79 minutes)

This may have to be heralded as Jessie Matthews last film — she has temporarily at least retired to the stage — but it will not be hailed as her best. It is bright enough, filled with a genuine comic gusto and directed with skilfully whacky inventiveness. But it reduces the finest dancer of the screen to just another amiably romantic, and on occasion slapstick comedienne.

This doughty Diana and friend Max go to work as models in the advertising studio of the eloquent Gibson, whose resourceful mind is a constant stimulus for schemes ingenious for advertisers, humorous for audiences. When wealthy young Nicky runs down Diana with his resplendent roadster he follows up his advantage, true to movie tradition, by courting her under an assumed name. When she discovers that he is one of those no-good rich folks, she, equally true to movie tradition, refuses to see him. The finale finds them together, of course, but not before antic developments have kept the fun going for the required number of reels.

Michael Redgrave is a good masculine romantic for the effervescent Miss Matthews and Alastair Sim makes Max an engagingly verbose red sympathizer. The script permits pointed shots at the Society Set and what passes for the Business Mind and the dialogue is spotted with smart quips. But Miss Matthews singing and dancing are clipped down to two minor sequences.

FOREIGN FILMS in the UNITED STATES — JANUARY

(Monthly Survey by Evelyn Gerstein)

Grand Illusion and **The Citadel**, a French and English-made film respectively, have won the awards as the two best films of the year. Ascribe it to anything you like, the international political situation, or the Hollywood censorships that proscribe subject matter for the screen and still function under the illusion that the movie audience is one compact, unbreakable ten-year-old mind.

There was a time, a few years back, when the low state of the native English film was variously ascribed to the London climate, to the dearth of English star material, and to the English hereditary lack of pictorial vision. It took a Hungarian director, Alexander Korda, to dispel that myth and to discover England to the British film industry. The current English triumph over Broadway may be part Hollywood capital, part Hollywood stars or the loan of Hollywood directors as in the case of King Vidor and **The Citadel.** Yet with **Pygmalion,** the first of the Shavian barrage to reach the screen; with **The Beachcomber,** produced and acted by Charles Laughton and Elsa Lancaster from Somerset Maugham's story, **The Vessel of Wrath;** and with **The Lady Vanishes**, the new Hitchcock picture, all stealing the current Broadway show, you can't credit it all to Hollywood.

The past year, as well, has seen a new coming of age of French films. At the present moment, there are some four or five distinguished ones playing simultaneously at theatres on and off Broadway, not as formerly to small, select and self contained audiences, but for months at a time, to applause by critics, audiences, and Sam Goldwyn alike.

A technical threat to Hollywood? No, for there is little that either French or Russian studios, for that matter, can add to the sheer photographic virtuosity of American studios. But films like **Grand Illusion, The Story of a Cheat, Ballerina,** to cite a few, add other dimensions and subjects that do not fit squarely within the fictional poses or censored triangles of Hollywood-on-the- screen.

Grand Illusion, as compared with the possibile pluralities of **Suez,** for instance, could hardly be considered a "hit." The 150,000 mark that it has already reached in its eighteen weeks in New York, is barely perceptible when pitted against the dental pull of Tyrone Power as Ferdinand de Lesseps. Yet **Grand Illusion** belongs in the very slim category of great films; each of its actors is a star on the French stage; and its director Jean Renoir, the son of the painter Auguste Renoir, could never be persuaded to make films in Hollywood.

Grand Illusion has been hailed as a "war picture." But in the accepted sense it is really not a war film at all. If you expect gun fire, gas attacks, bombing and slaughter, you will be disappointed. For this is a film about men in war, its setting a German prison çamp during the World War, its actors men and officers, French, German, and English; intellectuals, aristocrats, acrobats, career men and Apaches. War conditions their existence, levels them to their own basic feelings and hereditary wisdom. War, for them, is a framework for their lives, and its end—a grand illusion.

EVELYN GERSTEIN

Renoir, as director, belongs in the tradition of the great French realistic writers. The script is his own. It was not an accident that he did a silent film version of Zola's **Nana** or a film of Gorky's **The Lower Depths.** He has often been called the Zola of the French screen. Yet the extraordinary thing about the film **Grand Illusion** is not its photographic realism, but its sense of life, its magnificent individual portraits of men and women, each full-bodied, thrown into high relief by the moving frieze of war.

The Story of a Cheat and **Ballerina,** again, are two other French worlds, the former that of the rake and boulevardier, summed up and interpreted by Sacha Guitry, and Englished by John Erskine; the latter, the first authentic back stage picture of the ballet, made behind scenes at the Paris Opera House, its actors the ballerinas and the child dancers in the opera school.

Guitry, actor, playwright, raconteur and now film director, is a law for himself. He has evolved his own film style that has no counterpart in either silent or sound technique, at times silent, then with a running off-screen commentary by Guitry himself, now done in stills, now running the action backwards, now abstract, now running wild with M. Guitry in his innumerable mask and wig devices that never disguise him for anyone but M. Guitry, an irrepressible one-man oasis in a too virtuous movie desert.

Ballerina, based on Paul Morand's "Tale of a Swan," is a film of a fluid, physical beauty, a ballet picture that continuously suggests the paintings of Degas without ever duplicating them; with compositions used not as an accessory to the tale but as the natural setting for ballerinas in rehearsal and in performance. As a film done by Jean Benoit-Levy who made **La Maternelle** with children from a settlement house, it is also another mordant portrait of children, and in particular of a young ballerina whose sole dedication is to the ballet. "There are other things than the dance, dressmaking, for instance, if you don't pass your examination," the mother reassures the child rehearsing her pas deux before the mirror. "What other things can there be?" the child retorts, never interrupting her dance.

As for the above-mentioned English films, **The Beachcomber,** Charles Laughton's first film as producer and Elsa Lancaster's long delayed debut in a full-length comic part is the most pungent. Here is another variant on Maugham's "Sadie Thompson," with a brother and sister missionary instead. Here, at long last, is a story, a production, and ripe entertainment that needs no ballyhoo to induce you; and for sheer bravado and nicety of characterization in this tale of two missionaries and a beachcomber, you will not see its like in years.

The Lady Vanishes, for those of you who already know your Hitchcock, needs no other word than that it is very good Hitchcock. For the others who do not know the films of England's greatest director and one of the few anywhere whose films have a personal style and a fresh original way of seeing things on the screen, Hitchcock is the director of **39 Steps, The Man Who Knew Too Much, The Girl Was Young**

Murder mysteries, each of them, and in other hands they might have been just that; but as Hitchcock does them, they take on the inexorable magic of his story telling. You remember each cunning detail, ironic jibes at British politics, at the worship of cricket, brief music hall turns, shots of a train crossing a bridge, Waterloo Station, a cable car climbing an Alp, lovers who revile each other. In Hitchcock's films, there is no accidental move, no extraneous gesture; each bit of comic innuendo, each shot of a bridge, moves inevitably into the climax of his tale. "Hitch" is the greatest story teller on the screen, and if you are quick you will find his gargantuan chuckling shape somehow wedged into each of his films. He is there in **The Lady Vanishes,** in the crowd in Waterloo Station at the end, a mass of a man, hatless, hunching his shoulders, moving along with the crowd. Yet you will find his impress in every foot of film, a rarity in this day of piece-work picture making, where the studio imprint is more recognizable than the director's.

Like Alexander Korda before him, another Hungarian, Gabriel Pascal, a lusty itinerant shoe string producer with a liking for Shaw, has released fresh English material to the movie public and lifted the movie embargo on Shaw. Pascal succeeded where Sam Goldwyn failed last year, for Goldwyn could only offer money and an "artistic production" in Hollywood. Shaw's first question to Pascal was, "Are you a rich man?" "I now have two shillings," said Pascal who had just borrowed them from his barber. "Good," said Shaw, and the deal commenced on a percentage basis. Shaw has always believed in Shaw at the box office.

Pygmalion is the first of the line; **The Doctor's Dilemma** comes next, to be written more sympathetically towards the doctors; then, in short order, Pascal has promised **The Devil's Disciple, St. Joan, Caesar and Cleopatra, Major Barbara.** At the present writing, there are no others on the list, although Pascal has promised **Love on the Dole** and **Macbeth** when he gets around to them.

Not only did Shaw agree to film his plays, but he wrote new scenes for **Pygmalion** and even made a trailer to accompany or precede it. Aside from that, he had nothing to do with the production; he even refused to see each day's rushes. The film version proves that Shaw has always been right. Shaw, well edited and well acted, is as lively fare for the movie public as he ever was for the Theatre Guild audiences. There is no ten-year-old movie mentality; and once given freshness, wit and vitality on the screen, the movie public will need neither ballyhoo nor banko to induce it to go to the movies. The lines outside of **Pygmalion** and the standees for **The Lady Vanishes** are proof of that.

SACHA GUITRY

Author, director, narrator and star of "The Story of a Cheat"

No resume of the current foreign films would be complete, however, without some mention of **Professor Mamlock,** which is neither French nor English-made, but a Russian version of a play by the German refugee Friedrich Wolf, an anti-Nazi play written some years ago during the first refugee waves. Wolf's tragedy of the German-Jewish physician Professor Mamlock is now merely a reiteration of each day's headlines. Yet it is the first thing of its sort to be done on the screen. The film, as such, is not the best that the Russians have given us, but as in so many other instances, here the subject matter far outdistances the craftsmanship, and there are scenes, such as the processional of Mamlock himself through the streets of Berlin, still wearing his operating gown, with the sign "Jude" strung about his neck, that will go down in film annals and that once seen can never be erased from the memory.

FOREIGN FILMS in the UNITED STATES—FEBRUARY

(Monthly Survey by Evelyn Gerstein)

The foreign film situation, as far as Broadway and its environs are concerned, is pretty much a repeat performance this month, with stalwarts like **Grand Illusion, The Lady Vanishes, Pygmalion, Professor Mamlock,** and the rest previously reviewed in these columns continuing to belie the fifty year tradition about the ten year old mind.

Of the new French films, only one, **Heart Of Paris**, seems to have weathered the month, despite the constantly reiterated threats about the French invasion due to send Hollywood to cover. **Heart Of Paris** is neither a **Grand Illusion** nor a **Mayerling,** though it has been variously hailed as "another Mayerling." **Heart of Paris** concerns itself neither with a royal romance nor a double suicide pact; it is quite simply a warm, understanding portrait of what the French call a "gribouille", a valiant, a man with a soft heart and a foolish head.

Possibly the thought of "Mayerling" occurred, in lieu of a more fitting adjective, because of the lovely Michele Morgan, the new French glamour girl, successor to Dannielle Darrieux, as the 1939 edition of the femme fatale, young, pale-eyed, with a look of the "Mona Lisa," a film star still un-optioned by Hollywood. The story itself is another of those ironical French genre pieces concerning a "gribouille" of a small bicycle dealer in the suburbs, his brief moment as a juror who swings the verdict in favour of the lady condemned for murder of her lover, and his consequent attempt to re-instate her in life as a clerk in his bicycle shop.

In these French films, and **Heart Of Paris** belongs to a well founded line, the artifice is slight, the art somewhat longer. The actors, though quite as well known to the French as our Gables and Taylors, still preserve the simplicity of humans. Hollywood may do it better, with higher lights, synthetic laughter, and the streamlined touch, but these unpretentious French films that make no great bid for box office records or the domination of the international market, evoke recognition, like rooms that have been lived in.

The course of the French films has been that of an amateur fad that grew into a small industry with little at stake. France has always accorded the artist his place in the sun, and it has been the artists and amateurs with cameras, Rene Clair, Jacques Feyder, Duvivier, Jean Renoir who have lent their individual hall marks to what is now belatedly known as "the French menace to Hollywood".

Today the woods are alive with new distributors of French films cropping up like mushrooms after the rain. From two to three hundred film theatres (the figures are somewhat elastic) now show foreign films, and what with the German films in the discard, the Italian films still negligible, and the Russian films taboo in many sections, the French films have cornered the foreign film market in America. What their new advocates possibly lose sight of is that every French film is not a **Mayerling** or a **Carnival In Flanders,** and that the French film industry, hitherto represented abroad only by its exceptions, no doubt produces proportionally as many duds as Hollywood. A few robins do not make a summer.

Rene Clair once said the only way to make a film was to do it cooperatively, without supervisors, as **Maedchen In Uniform** was made, and **Mayerling** and **Grand Illusion.** The issue then was not a string of theatres waiting for a film, or stockholders demanding colossal returns on their capital, but a film to be made for no other reason than a composer writes a symphony.

The Hollywood set-up necessarily precludes all that. Anatole Litvak, who directed **Mayerling** in France, with Charles Boyer and Dannielle Darrieux, has since made several films in Hollywood, the last of them, **The Sisters. Mayerling** was made with no heirarchy of supervisors splitting the credits, the ideas, the box office returns, and the individual mentalities of every one concerned. The individual creator, the director, the story writer, the camera man, the actor, must inevitably lose something of his flavour in studios that automatically grind out a "product"; sold in advance, and guaranteed to be a "box office socko !"

The success of the best French films lies in their being "smalltime," and as such, the individual flowering of a director who in most instances writes the script as well as directs it, picks his actors at large instead of accepting the contract lists, and has no interference until the last reel is rolled into the can. It happens occasionally in Hollywood, too, as in the case of **The Informer**, usually under protest from the studio.

But the demands of a large scale industry and mass production allow little scope for the individual. The star-system and contracts prevent the growth of production units in which the same director, writer, camera man and actors continue together for several pictures. Yet whenever the director-writer combination is allowed to function on its own, as in **The Informer, It Happened One Night, Mr. Deeds,** it has set box office precedents.

The answer to the so-called French menace is not to import Duvivier or Renoir from France. As Raimu says, French wine does not travel well. Hollywood needs no importations, but it does need recognition for its own creative talents, and more grist for their mills. Rene Clair or Jean Renoir in Hollywood are anomalies; King Vidor, John Ford, Garson Kanin **(A Man to Remember)**, Capra, etc. know the answers as well as the French. But Hollywood is too bigtime to listen to them.

With a definite drop in movie attendance in the past year, with a European market now a little more than an Anglo-American entente, Hollywood must now consider its American market. The talents that made a **Mayerling** and a **Carnival In Flanders** have all been wasted on Hollywood soil. It is now time for Hollywood to take stock of its man-power, its directors, writers, camera-men, and actors wasted on films fit only for juvenile delinguents. Let the men who make them have a freer hand in the choice and line of their pictures and neither banko, nor Mussolini, nor the French menace will keep the public out of the neighborhood theatres.

"PROFESSOR MAMLOCK"

FROM BAD TO BETTER

— February —

(Monthly Survey of Film Adaptations as viewed by John Cleveland)

If you will turn to the last page of the green section in the appendix of your movie notebook you will find a picture of the seven dwarfs crossing a rudimentary bridge. If you study that picture long enough you will tire of it and your eyes will find the statistics immediately above. That will be fine, since I have hoped from the first that you would look at those figures. They will show you that half of the pictures you see are adapted from books, magazine stories, and plays.

* * *

Everyone who attends a movie which he has read or seen in some other form previously, is bound to compare the picture with its source. The motion picture magnates are aware of this situation, and when the source is one which has a large following they make every effort to keep the spirit of the original. Professor Strunk of Cornell was on hand during the filming of **Romeo and Juliet** to keep the picture accurate on such vital details as the height of Juliet's balcony, and the kind of hemp used in the rope ladder. Frank Wead kept a steady hand on the controls while his own classic **Ceiling Zero** was a-filming. All the colonels south of the Mason-Dixon line are certain to be called in during the filming of **Gone.**

This kind of sanctimonious supervision can go too far. The movies are a distinctly separate medium and to try to keep all the elements of a play or novel in a movie is ridiculous. It is a neat problem, this job of adaptation. To toss out the entire original script and start from scratch is to chance losing the very elements for which the script was purchased.

* * *

This column is designed to report monthly on the important adaptations. It hopes that by constructive criticism it will be an aid in the future production of such classics of adaptation as **Stage Door** and **Pygmalion.**

IDIOT'S DELIGHT

Written for the stage by Robert Sherwood, our best active playwright, and performed by Alfred Lunt and Lynn Fontanne, this was one of the top plays of 1937-38. It was a strong indictment against war voiced by an heterogeneous group, gathered Grand Hotel fashion, in a resort hotel in the Swiss Alps. There was a hoofer fresh from American vaudeville, making a world tour with a group of blondes; there was a phony Russian countess, formerly of the Orpheum circuit; there was a radical pacifist, a munitions maker, and a prominent scientist working on a cancer cure. Mr. Sherwood was mainly interested in his peace theme, but being a dramatist he managed to work in a love story and some humorous relief.

M. G. M. in its infinite wisdom saw that here was real movie material. Here was love, here was humor, here, since it was popular, was anti-war propaganda. Sherwood was engaged to preserve his vitriol on celluloid for posterity, and M. G. M. hired Gable and Shearer to make it the picture of the year.

What happened? Sherwood said to himself: "I must broaden the base, I must give this play popular appeal." He achieved a good part of this by going back into the humorous vaudeville beginnings of his leading characters and devoting miles of film to getting the picture to the opening of the play. Sherwood made this pretty amusing stuff. Gable playing stooge to a psychic is exceedingly funny, Shearer suspended by her teeth teeth may well be worth the price of admission. But it doesn't prove anything and it destroys what follows. The change from the girl on the flying trapeze to the Russian countess is unreal and lends a note of unreality to everything everyone says.

That isn't all Sherwood did. He likes plays better than movies, so he kept the movie strictly to the play form. Once in the hotel we never move out of it. There is no action, no movement in the picture that couldn't have been done on stage. Furthermore, the anti-war theme is played down beyond recognition, the scientist and the pacifist are wraiths who appear momentarily and deliver phillipics. At the picture's end we are allowed to believe that the hero and heroine are headed for Piccadilly and the bright lights instead of the play's death. The moral seems to be that love thrives on war.

Sherwood had an admirable chance of enlarging on his hatred of war, of making it fill the screen. He could have expanded his secondary characters instead of contracting them. He could have taken us out of the hotel and explained the reason for the war waging, and shown us graphically its stupidity. He could have made war terrible by showing us its effect on his characters. That he did none of these things indicates that Mr. Sherwood should remain stage-bound, and that others, adept at movie-making, should take his fine plays and transfer them to the screen.

ONE THIRD OF A NATION

With the Broadway stage busily spouting propaganda we can expect to find movies preaching causes and decrying ills. We can also expect, I am afraid, that these movies will be as milksop and meaningless as is . . . **One Third of a Nation.**

The Federal Theatre has developed a technique known as "The Living Newspaper." It is a cross between stage and movie and is neither one nor the other. An amplified voice states the play's problem, and enters into the action by questioning the actors and explaining things to them. The voice is an omnipotent presence during action which shifts from historical re-enactment, to comic symbolism, to dramatic actuality. The most potent factor in . . . **One Third of a Nation** . . . is fact. Fact rises up to startle the audience, to make it cringe at its own neglect, to kick it in the stomach. The play was a great success because it drove home an awareness of deplorable housing conditions, their effect on tenement dwellers, and provided a concrete method for the audience to do something about rectifying them.

The main character in the play was an old-law tenement. The main character in the movie is Sylvia Sidney. The play's hero was the United States' government, the movies': Leif Ericson. The adaptation has everywhere lessened the play to similar banalities. It has taken a startling subject and made it common by covering it with a mawkish, ineffectual love story. It has made its problem not that of housing generally, but that of a particular group of tenements owned by the hero, and has solved the problem by having the hero realize the error of his ways and having him build some new houses. It has retained just enough of the Living Newspaper technique to be confusing, and it has failed to give the audience anything to think about at all.

That's a pretty strong indictment, and I want to qualify it. It was nice of the movies to admit that any housing problem existed at all. It was decent of them to suggest that landlords might have responsibilities to the community. But unfortunately **Dead End** covered the same ground some time ago, and this movie, instead of indicating a trend, a movement towards enlightened pictures, seems to make clear the exact limits beyond which the cinema will not go.

Obviously the play could not have been screened without drastic changes. Some sort of plot had to be contrived. But the camera has been limited to a scope smaller than the stage's, and the plot is something to cry about. We could have had the whole story of the tenement told constructively, with the stories of its inhabitants providing a strong motivating force. We could have had a picture which left us limp with anger at conditions and determined to force the government to better them. That we did not is strange. Why have the movies this fear of the truth? Why must they give us sarsaparilla when we want brandy? Certainly better housing is not really a controversial subject. Certainly this movie would have had a far greater appeal had it said something.

* * *

I have started with two movies and intend to cover many more next month. I honestly hope that I can report that the movies have improved on a book or play at that time. I am honestly sorry that this first column must be so critical.

There were other movies that could have been included this month. **Gunga Din** received its inspiration from a poem, and was an adequate job of reviving blood and thunder melodrama. It had too little unoriginal background, and too much Anglophilia to find a prominent place in this column. **Made For Each Other** was called an original, though a less original movie would be difficult to imagine. Its sources are legion, and some part of it has been in every domestic movie I have seen. It is a slick job of adaptation, and a fearless one. They even rush the baby serum by plane!

* * *

There is nothing in my contract that forces me to see the Ritz Brothers in **The Three Musketeers.**

FROM BAD TO BETTER

— March —

(Monthly Survey of Film Adaptations as viewed by John Cleveland)

THE LITTLE PRINCESS

"She was not a pretty child. She was thin, and had a weird, interesting little face, short black hair, and very large, green-gray eyes fringed all around with heavy black lashes.

"'I am the ugliest child in school,' she had said once, after staring at herself in the glass for some minutes."

That's how Frances Hodgson Burnett described Sara Crewe. Mr. Zanuck read the description, and, with his acute perception, saw immediately that only Shirley Temple would do for the part. Shirley's short black hair screens red in Technicolor and her weird little face is round and dimpled. Her green-gray eyes are blue, and in all respects she is the antithesis of her literary predecessor. But the amazing Z was quite right. Shirley, our Shirley, is a lovely Sarah, and **The Little Princess** is as pretty a picture, and as smooth a job of adaptation as you're likely to see.

I, unfortunately, used to be a little boy, and Frances Burnett's works were read by little girls. I am determined to rectify this error of mine. As soon as I learned that Shirley, our Shirley, was to appear in a picture based on one of the works of that author I started to study them earnestly. They are lovely children's stories, absorbing, intensely moral, and interspersed with delicate humor.

Sara Crewe; or What Happened at Miss Minchin's is probably the pick of the litter. It is a Cinderella story with variations. From riches to rags to riches would about sum it up. Sara is deposited at the door of Miss Minchin's Select Seminary for Young Ladies by a wealthy bachelor father who dotes on her, but feels incapable of managing her upbringing. She has lived with her father in India, where he served in the British army, and is unaccustomed to London, a stranger among the wealthy London youngsters who are her schoolmates.

The author wastes no time on this background, and few pages on the child's first, opulent years at the school. She hastens through the facts of the father's death, and allows Sara little mourning. The book concerns itself with Sara's poverty, her chores for the unkind schoolmistress, her loneliness, her "old-fashioned" moral scruples, and finally her befriendment by the very gentleman who had semi-innocently robbed her father.

There is not much more to the Burnett book. There are only four characters of any stature at all: the wicked Miss Minchin, the dull Ermengarde, a little beggar girl, Sara, and — oh, yes — Emily, Sara's dead-pan doll.

From this material Twentieth Century-Fox has fashioned an imaginative, sentimental, beautifully mounted film. Throwing out much of the original, the adaptors have embroidered a new story, replete with pathos, color, and fantasy. Sara is shown upon her arrival at school. Her father is leaving her because of a call to the colors. The foundations of a deep love of daughter for father are laid in these early scenes. Sara's happy days are enlarged, and the elapsed time of the story is telescoped. Her reaction to the news of her father's death is enlarged to make her character deeper and more completely sympathetic. She refuses to believe that her father has died, and all through the period of her poverty she searches for him. The final changes are perhaps the happiest of all. Sara has a lovely dream, in one of the nicest sequences since Mr. Disney set Snow-White to tidying up a room. And Sara, our Shirley, finds her Daddy after just barely missing him several times.

"Shirley, our Shirley"

Anita Louise Richard Greene

Miss Minchin is screened to the life, the Indian servant hurried over in the book is brought into reality, Emily is reduced to a more doll-like position in the heroine's affections. And Shirley is Sara! Sara is Shirley!

The adaptors (long may their tribe increase) have given us some splendid new characters: a little cockney girl for Shirley to talk to; Arthur Treacher as a pleasant Mr. Minchin, formerly of the music hall stages; Richard Greene and Anita Louise, a pair of lovers carefully and plausibly worked into the framework of the story. And a new Sara — i. e. Shirley, our Shirley!

If there are any faults to be found with the adaptation they lie outside the mood of the picture, in external, adult things. The propaganda surrounding the Boer War is not the kind of thing I'd want a child of mine to swallow. England may be a lovely country to Mr. Z. and friends, but if they want us to fight for England they had best let us forget the Boers. I am also worried by the zoölogical attitude of Hollywood. Why would anyone cut a monkey out of the original story, and substitute an uninspired parrot?

DARK VICTORY

"Judith Traherne (Bette Davis), is a 23-year-old Long Island heiress, darling of a set which plays hard but cleanily — with one common devotion — the thorobred horse. When serious illness threatens to overtake Judith, she scoffs at it until her friends force her to consult Dr. Frederick Steele (George Brent) who is just now planning to retire to research work." The Warner Bros. publicity department chose to describe the beginning of **Dark Victory** in this way, making it sound like a routine, run-of-the-mill picture.

Without Bette Davis it might have been commonplace indeed. She gives a performance with all the smouldering fire of the Tallulah Bankhead stage original, and with twice La Bankhead's power in the sad, sympathetic scenes. This is Bette Davis' best picture — it would be superfluous to say more.

"Clearily" it took little effort to adapt the movie from the play by George Brewer Jr. and Bertram Block. The play contained or implied all the action and movement needed for a full length movie script. There was nothing about the play unfamiliar to a cinema scribe, and the only essential in adaptation, was a good memory. Casey Robinson, who wrote the adaptation, capably handled the normal technicalities of screen writing and the play moves swiftly and surely in movie form.

The movie is an improvement over the play in the acting of the star (to out-act Bankhead is a tremendous feat), and in the camera's ability to move out-of-doors. The scenes on Long Island are rich with horses and stables and the shots of the Vermont countryside are beautifully photographed, stand out from the usual scenes in average pictures.

It is hard to believe that the producers of this picture are the same Brothers Warner who are responsible for **King of the Turf.** While **Dark Victory** is certain to win the Academy Oscar for its star, the Turf atrocity wins only The John Cleveland Award for the worst picture of the month — the award: an Adolf.

* * *

Mickey Rooney is as good a Huckleberry Finn as we've had. He's no better than whatever Huck you saw in your youth, however. The picture treats the original with awe, which is probably the way it should be treated.

* * *

All the theatres are showing westerns which are adaptations of one another.

THREE ENGLISH — THREE THOUSAND AMERICAN

Personal reactions to recent films

by Gilbert Seldes

For the first time in recorded history — I think — three English-made moving pictures are among the best pictures being shown; all of them will do more than respectably at the box offices, although none may make a fortune. The significant thing is that just when these three foreign pictures arrive, the native product is coming out of the dreadful hangover of "the movies' best year." Except for wonder whether **Idiot's Delight** really ever was "a great love story," the recent product of Hollywood hardly encourages talk. And when people stop talking about the movies, the movies are in a bad way.

Now I am not going to say, as has been hastily assumed, that **Pygmalion, The Lady Vanishes,** and **The Beachcomber,** are better than the 3000 pictures most recently turned out by Paramount and Universal and MGM and Warner and United and RKO and Fox. In fact what I really want to say is very nearly opposite — that each of these pictures is faultily made; that each needed a helping hand and didn't get it; and that in each case the thing we enjoy above everything else is the story. In **Pygmalion** there is the added attraction of the dialogue, which is matchless in spots and almost ruins the picture in other spots. Or, since I am particularly keen on rich and complex characters, let us say that in both **Pygmalion** and **The Beachcomber,** we have an interesting character. But we haven't great movies in any of them; and the reason is that the pictures aren't well made.

I know that this is heresy, but the funny thing is that heresy is not considered fatal in regard to Shaw and Somerset Maugham (who wrote the original tale of **The Beachcomber).** The heresy for which I will probably be put to death is about Alfred Hitchcock. Mr. Hitchcock has for so long been considered the best and brightest of directors that you aren't allowed to find any fault with him whatever. And I do. He is, of course, intelligent; he has a bag of tricks different from the bags used in Hollywood; but after all he can take a text in which everything depends upon suspense, as in **The Lady Vanishes,** and give you sequence after sequence in which you have forgotten the suspense entirely. And what for? For some exceedingly nice comedy at times; for a lot of meaningless action at others.

Look carefully at any Hitchcock picture and you will see: eccentric people; melodrama; enlightened comedy; camera shifts connected by sound effects. (He said the other day that he loves to extend a woman's scream into the screech of a locomotive whistle; so he does, and he has similar tricks; nothing against them; but they aren't of the essence of making movies.) You will also find a superior original story. And without this original story, I'm afraid you wouldn't find Mr. Hitchcock so monstrously and miraculously gifted. He is a good director, but he's not a stick with which to beat Woody Van Dyke or Leo McCarey or Richard Wallace.

All I suggest is a little perspective on the foreign-made picture; not, I assure you, for political reasons. I still hope that the British film, particularly, will give Hollywood a run for the money; because then we will have better films. But I don't think we will get competition for Hollywood by going into rhapsodies about any half-decent British film, and consequently running down our own product. I can do the latter also: **The Cowboy and the Lady** is such a disgrace to the moving picture industry that Sam Goldwyn ought to be denied all publicity for a year; I know that. But Sam Goldwyn has since made **Wuthering Heights** — apparently made it honestly, which is the first step toward making it well. I know the defects of all the other producers also; I suffer more from them than most people because I go to more movies and like the movies more. But I also know this basic thing:

The makers of movies in America have, from the beginning, known something essential about the movies and this essential has been glimpsed on only rare occassions by any other group of movie-makers. Nearly every other country has made a few great movies, great for their philosophy, their character-studies, their psychological profundity, their political meaning; but the habit of making movies great as movies seems to be exclusively an American product.

As a result we have made some of the silliest and tawdriest pictures in the world, and they have been bearable only because they were slickly made. And as another result, we haven't either cared or dared to make good pictures out of good materials.

Take a look at **Pygmalion.** It is the Cinderella story, frankly stated. It also has the very satisfying motiff of the simple heart conquering the cold brain (which in our time stands for the simple heart versus coronet gag of a century ago). There couldn't be a more attractive theme. Why didn't any of our movie producers make it? Because, they say, Shaw wouldn't let them. If Shaw wouldn't, it's because our American producers shy away from the little bit of idea which lies underneath the Cinderella story. Because, as Mr. Stromberg put it, the minute they saw **Idiot's Delight** they knew it was a great love story. Because they couldn't wait to see that it was first an angry play about killing people; because they had to make it a great love story first of all. The dopes!

Now what I want is **Pygmalion** made in Hollywood. I was enchanted by it, because Leslie Howard was superbly cast and Wendy Hiller was delightful — and because I knew nearly every word of the great scenes by heart, and loved hearing them in good Cockney or better English. But there were dozens of times when the picture seemed not to be getting on, whole sequences which were put in God knows why, taking neither plot nor theme anywhere. (I suppose that this is not liter-

Michael Redgrave   Margaret Lockwood   s   Paul Lukas
"The LADY VANISHES"

ally true; I am really describing the effect on myself.) It was a talky play — it was a play about the great virtues of speech, in fact; and what Leslie Howard needed was an inventive mind to say, "We'll get the talk in all right, but it'll be movie talk, not stage talk; we'll keep the picture moving." That was missing.

The **Beachcomber** moved all right, and for the first half of it, moved more intelligently and more amusingly and with more purpose than nine-tenths of the pictures made anywhere. Alexander Korda and Charles Laughton are a great team; Charles Laughton and Elsa Lanchester are a great team; and all of them fell on Somerset Maugham's little story and said, "We'll take this beachcomber idea and we'll throw all the usual bunk out of the window; he won't be so much of a heart-of-gold as a heel; he'll be drunk, and singularly disagreeable; and the girl who falls in love with him and saves him will be close to a pathological case herself — a really appalling busybody, a sex-starved prig. And we'll remember that, except to her, some of his worst antics must seem funny; we can't show the worst, but when we get into a tropical bar, we're not going to pretend it's run on the style of a genteel tea-shoppe with its first liquor license. In short, we'll show them !"

And best of all, they showed. They did it by moving pictures — not by subtleties about character — you felt the characters, but you didn't have to study them. It came out in natural action. Laughton was bigger than life, as always, and Lanchester better than life (and at moments even better than Bea Lillie, whose burlesque of the same part ought to be interesting). And then what happened?

I can only say that the picture went to pieces exactly the way dozens of Hollywood pictures go to pieces. Because they don't know where else to go. What Somerset Maugham meant to do, I can't say; I don't recall the story. But the ending we've got is good enough — it's even cynical, with the beachcomber being ever so respectable, keeping a local pub, in London. But to get there we had old stuff; the plague and the white man saving the chief's son from death, by innoculation or some such thing; and with all that milling around there, the inner action of the movie — in this case the story of the beachcomber and his girl — seemed to die out and could never be revived.

Now I have made a point against each of these pictures and I can honestly say that they are definitely more entertaining than nine-tenths of the pictures we have made in the past year. All I don't want is for anyone to think that we have to make our pictures like these. All we have to do is to summon up courage to use good material — we already know how to use it, better than anyone else does.

—Gilbert Seldes

Charles Laughton "THE BEACHCOMBER" Elsa Lanchester

BOOK BRIEFS

Reviews of recent books of interest
to movie patrons and movie makers.

Camera Over Hollywood by John Swope. Foreword by Leland Hayward. New York: Random House. $3.50

The Foreword suggests that young John Swope, who seems determined to submerge by his own efforts the fact that he is the son of an economic royalist, was really flitting about southern California and exercising the shutter of his Leica when he was supposed to be working in the Hollywood office of Leland Hayward's agency. He took thousands of candid shots in and out of the studios, along the roads leading to the modern mecca and up in the surrounding hills. From these he selected 96 which pleased his refreshing fancy and fitted his purpose. Then he wangled a jaunt to New York and arranged for the publication of this book.

To John Swope the suburb of Los Angeles known as Hollywood was, and probably remains, not merely a contemporary Alice's wonderland where ordinary mortals are varnished with glamor and transmuted into the enormous and fictitious personalities of the stellar realm. It was—and is in his book—a place in which human beings work or want to work, in which the struggles and successes and economic contrasts of everyday existence everywhere are duplicated and exaggerated.

He divides his pictures into four groups. First, **"Introduction to Glamor"** with scenes of the farms and slums and bizarre roadside stands clustered near the city, homes of the stars, hopeful recruits coming in, premiere pomp, etc. Second, **"Extra! Extra!"**, the pictorial tale of the bit players and the rising starlets, highlighted by such shots as that of a French Revolutionist reading the Hollywood Reporter. Third, **"The Studio—A World in Itself"**, a hop-skip-and-snap survey of several studios and people at work in them. And fourth, **"The Paths of Glory"**, the offstage relaxations of those whose only worry is to keep their popularity polished. Tucked in at the end is a table of technical data on the pictures themselves, listing the lens, aperture, speed and filter for each.

It is a big book, nine by twelve inches, and the pictures, beautifully printed in soft yet clear tone, appear only on the right-hand pages. Brief comments on the left-hand pages increase enjoyment of the pictures—and also emphasize the tremendous amount of white space left to collect fingerprints.

Interesting and often stimulating with its refreshing outlook on the movie capital, this is a documentary volume which ardent cinema addicts will probably want on their shelves. Others, less drastic in their allegiance, will undoubtedly be content to look through it at some library. For the size and cost are out of proportion to the actual material included. The same job could have been done in much less space and at a much more convenient price.

The Last Word In Make-Up by Dr. Rudolph G. Liszt. New York: Contemporary Play Publications. $3.00

Dr. Liszt, whose experience includes years of practical work as well as classroom instruction, is one of the few more mortals who can label a book "The Last Word" in its field and make it, as of the date of publication, precisely that. The material he has crowded into this encyclopedia is beyond question authoritative and surprisingly fascinating even to the lay reader. It is presented in the form of seven progressive courses: Freshman or Primary: Sophomore or Grammar; Junior or High School; Senior or College; Post Graduate; Society Make-Up; and Professional. The application of course, is primarily to still photography, the theatre and the motion picture, but inevitably there are many suggestions for everyday everywhere use.

To illustrate the text and, incidentally, to prove his skill, Dr. Liszt has included numerous illustrations, among them 42 full-page photographs. To run through such make-up marvels as his Mephistopheles, George Bernard Shaw, Cyrano, Abraham Lincoln, a Chinese Mandarin and the Neanderthal Man himself, is to revise the old maxim. It's make-up makes the man.

Motion Pictures as an Aid in Teaching American History. By Harry Arthur Wise. New Haven: Yale University Press. $3.00

Almost a thousand eleventh-grade children, distributed in five towns of varying size, too part in the investigation which this book summarizes, to determine the educational effect of motion pictures when used at the senior high school level as a regular and integral part of class work. Parallel groups of students were organized: one using standard instructional material, the other supplementing that same material with films. For this experiment the films used were the Yale Chronicles of America Photoplays.

Pages of mathematical formulae, graphs and comparisons between the two groups, carefully analyzed in the text, prove to Mr. Wise's satisfaction and with a logic no mere educational layman could contradict that the group using films learned more and displayed greater interest in American History—or, in Mr. Wise's own words, that, "within the scope of this experiment, motion pictures have a high relative value when used as a supplement to the usual instructional procedure".

In addition to this detailed material, Mr. Wise has included as an introduction to his own work a brief but pithy discussion of previous similar experiments and a careful description of the actual tests used in his. Following the main body of the text is a chapter of reasoned advice on the practical use of the Historical Educational Motion Picture, a brief selected bibliography and an ample appendix of miscellaneous pertinent material.

For the general reader this book would be phenomenally dull. For the educator who wishes to keep up with developments in his field, it should be genuinely interesting and instructive.

Motion Pictures and Radio. Modern Techniques for Education. By Elizabeth Laine. A Publication of the Regents' Inquiry into the Character and Cost of Public Education in the State of New York: McGraw-Hill Book Company, Inc. $1.75

The Regents' Inquiry, by the description of its Director, "was undertaken in order to find out what the educational system of the State is accomplishing, how well its total program fits present-day needs, and what the costs of that program are and should be. . ." Its work was threefold, to examine the existing educational system, to appraise critically the actual operation of that system and to suggest policies and programs to meet specific problems. Its method was not "to gather great masses of statistics, to devise numerous questionnaires, or to present meticulous factual descriptions of every phase of education in the State"; instead, to isolate major issues and proceed by "hammering away at the problems" to find "reasonable" solutions. Elizabeth Laine's task was to study the major issue of motion pictures and radio.

In general she has followed the outline of work and of method above. Which means that she has devoted most of her space to summarizing what has been said and done and discovered in the field of educational films, not in detail but in broad and sweeping terms. Dismissing the commercial film theatre with one brief chapter and the obvious remark that entertainment pictures influence human beings and that therefore theatremen shoulder a social responsibility, she presents much information on the production, distribution and cost of non-theatrical films, their current use and further possibilities in school work and definite suggestions concerning the role the State should play in a genuinely effective educational film program. There is, of course, little or nothing here which has not been said and usually in greater detail often before. But it has been said in many and widely separated places. Miss Laine's contribution is to collect it in brief form for the benefit of the Regents and possible other readers.

As a compilation of educational film information in general terms, planned for quick consumption by those little acquainted with the field and presented with emphasis on the important aspects, her book seems both interesting and adequate. When she edges into the larger area of discussion of the fundamental problem, entertainment vs. education, art vs.

prudence, showmanship vs. censorship, etc., she becomes didactic and provokes controversy. A little judicious cutting might have improved the tone of the book.

One-reel Scenarios for Amateur Movie-Makers. A handbook for those who wish to make their own films. Edited by Margaret Mayorga. New York: Samuel French. $2.50

The magic circle of moviedom is rapidly widening with emphasis on the amateur. Those who have always looked and longed can with the proper equipment, expensive but not prohibitive, make their own movies. This book is written primarily for the amateur with a basic knowledge of dramatic procedure (staging, make-up and so on) and proves that he can start right in in his own backyard.

The scenarios range from the simplest kind of every-day subjects like football and picnics to more complex photoplays which would require some practice. The shooting directions are simply worded and lucid enough for even the slowest amateur. If you're puzzled by directions like "pan" or "fade-in" you have only to look in the excellent glossary at the back of the book. Miss Mayorga includes also the shooting-scripts of a March of Time episode and of a Paul Rotha documentary film so you can see how it's done by the really expert.

This little handbook combines first-rate practical material with a long bibliography for those who want to go on and read in the field, and with a study outline of the world's best motion pictures. It will be most useful not only to the amateur but to film clubs who are wondering where to go next and to school and college groups looking for a new and engaging way to express themselves.

Photographic Chemicals and Solutions by John I. Crabtree and Glenn E. Matthews. Boston: American Photographic Publishing Company. $4.00

Both authors are members of the research staff of the Eastman Kodak Company and both have long been active in the affairs of the Society of Motion Picture Engineers. This volume, replete with inclusive tables and formulae, summarizes clearly and concisely the results of their laboratory experience. It is a comprehensive compilation of practical information invaluable to real students of the art of photography, still and motion, and in spite of the deeply technical nature of the material is remarkably simple and lucid. The photographer who progresses beyond the initial amateur stages will want it handy on the workbench for constant reference.

A Plea And A Play by Welford Beaton. Hollywood: The Hollywood Spectator. $1.00

"In Hollywood," says Welford Beaton and he has been saying it with consistent vigor and provocative eloquence in the pages of "The Hollywood Spectator" ever since the advent of sound, "making motion pictures has become a lost art and making talkies has become a precarious business." He has always championed "pure" cinema, that whose appeal is visual, not aural, and has reluctantly accepted only so much dialogue as is absolutely necessary to complete the meaning of certain scenes and to eliminate the break in the pictorial flow inevitably caused by sub-titles. It is not that he disapproves of sound as sound. "Music," says he, "should be continuous background for a motion picture." It is the excessive use of dialogue to which he objects—and insists that movie patrons object. Film box-offices are being "talked to death."

Here in this handy little pocket-size volume he has stated his case and submitted as explanatory evidence an original scenario. His Plea is a statement of the futility and waste of much of the dialogue now current on the screen and of suggestions for intelligent use of sound and dialogue. It is brief, pertinent, pithy, crowded with quotable sentences. His Play, titled "A Dog Has His Day", is a typical movie story, true to the popular formula, but conceived throughout in visual terms. In contrast to the usual 1500 to 2500 speeches of a feature film, it has just 162 lines to be spoken—and by his own tests outlined in the Plea, several of those could be eliminated. As a story it is just another film fable. As a sample of writing technique, it is stimulating and instructive.

"The MOVIES . . . . 1939"

A CYCLE OF SEVENTY FILMS

(Special public showings of programs prepared by the MUSEUM of MODERN ART FILM LIBRARY)

Daily film programs will be an important part of the large exhibition **Art in Our Time** with which the Museum of Modern Art will celebrate its tenth anniversary and inaugurate its new building on May eleventh. In addition to the programs, the motion picture section of the exhibition will include a gallery devoted to the work of the French film pioneer, Georges Méliès, and a series of abstract designs for a film project executed in 1913-4 by the cubist painter, Leopold Survage.

The Museum of Modern Art Film Library, which conducts the Museum's activities in the field of the motion picture, will provide the films for the exhibition. Established as an educational institution in 1935 by a grant from the Rockefeller Foundation, the function of the Film Library is to collect and preserve representative motion pictures of all types, as well as related material, with the object of making them available for study.

For the first time in its four years of existence, the Film Library will be housed with its parent organization, in the new building of the Museum of Modern Art at 11 West 53rd Strleet. Here it will continue and expand its unique function as repository and source of information concerning all phases of film art, technique and history. Its large library of books, periodicals, still photographs, manuscripts, scenic designs and musical scores is a constant source of reference and information to students, instructors, members of the film industry and of the general public all over the United States. The records it has amassed, together with the many hundreds of motion pictures in its archives, are providing an authoritative and critical history of the growth of this newest, most vital and most profoundly influential of the arts.

From this wealth of material the Film Library has arranged more than 50 two-hour programs of films, each illustrating a particular phase of motion picture history and accompanied by illuminating and scholarly program notes. These programs are regularly circulated to more than 200 colleges, museums and student groups throughout the country.

Now for the first time these film programs will be seen by members of the general public together with the comprehensive exhibition of painting, sculpture, architecture, photography and industrial arts with which the new Museum building opens. The condition on which most of the films have been placed in the custody of the Flm Library is that they be shown only to members of educational or cultural institutions or groups. Special permission, however, has been granted by the film industry to show these programs to Museum visitors during the exhibition, **Art in Our Time,** which will be open until October 1.

A cycle of seventy films has been grouped into 30 two-hour programs to be given successively day by day in the Museum's auditorium. The entire cycle, international in character and run in chronological order, illustrates major steps in the history of the motion picture from 1895 through the era of silent films and the rise and development of talking pictures. The film programs will be as follows:

1. THE DEVELOPMENT OF NARRATIVE
   - 1895 **The Execution of Mary Queen of Scots**
   - 1896 **Wash Day Troubles**
   - 1902 **A Trip to the Moon,** by Georges Méliès
   - 1903 **The Great Train Robbery** by Edwin S. Porter
   - 1910 **Faust,** a Film d'Art
   - 1912 **Queen Elizabeth,** with Sarah Bernhardt
2. THE RISE OF THE AMERICAN FILM
   - 1912 **The New York Hat,** directed by D. W. Griffith, with Mary Pickford and Lionel Barrymore
   - 1914 **The Fugitive,** directed by Thomsa H. Ince with Williams S. Hart
   - 1917 **The Clever Dummy,** a Mack Sennett comedy
   - 1914 **A Fool There Was,** with Theda Bara
3. THE BASIS OF MODERN TECHNIQUE
   - 1915 **The Birth of a Nation,** directed by D. W. Griffith, with H. B. Walthall, Lillian Gish, Mae Marsh
4. THE SOCIOLOGICAL FILM (I)
   - 1916 **Intolerance,** directed by D. W. Griffith, with Robert Harron, Mae Marsh, Miriam Cooper, Constance Talmadge
5. THE INTIMATE PHOTOPLAY
   - 1919 **Broken Blossoms,** directed by D. W. Griffith, with Lillian Gish and Richard Barthelmess and Donald Crisp
6. STAGE INTO SCREEN (I)
   - 1920 **Way Down East,** directed by D. W. Griffith, with Lillian Gish and Richard Barthelmess
7. THE GERMAN FILM (I):
   Legend and Fantasy
   - 1896 Primitive German films by the pioneer Skladanowsky
   - 1909 **Don Juan's Wedding** with Giampietro
   - c1912 **Misunderstood,** with Henry Porten
   - 1920 **The Golem,** directed and interpreted by Paul Wegener—one sequence only
   - 1919 **The Cabinet of Dr. Caligari,** directed by Robert Wiene, with Werner Krauss and Conrad Veidt
8. WAR IN RETROSPECT (I)
   - 1921 **The Four Horsemen of the Apocalypse,** directed by Robert Ingram, with Rudolph Valention and Alice Terry
9. THE WESTERN FILM
   - 1903 **The Great Train Robbery,** directed by Edwin S. Porter
   - 1915 **The Last Card,** directed by Thomas H. Ince, with William S. Hart
   - 1923 **The Covered Wagon,** directed by James Cruze
10. FAIRBANKS AND THE COSTUME PIECE
    - 1922 **Robin Hood,** directed by Allan Dwan, with Douglas Fairbanks
11. THE SWEDISH FILM—
    Seastrom & Stiller
    - 1917 **The Outlaw and His Wife,** directed by Victor Seastrom—one sequence only
    - 1923-4 **The Story of Gosta Berling,** directed by Mauritz Stiller, with Lars Hanson and Greta Garbo
12. THE FRENCH FILM (I) From
    Lumière to René Clair
    - 1895 **Films by Louis Lumière**
    - 1907 **The Runaway Horse,** directed by Ferdinand Zecca
    - 1913 **Fantômas,** directed by Louis Feuillade
    - 1923 **The Crazy Ray** (Paris Qui Dort), directed by René Clair
13. THE GERMAN FILM (II):
    The Moving Camera
    - 1921 **Hamlet,** directed by Svend Gade, with Asta Neilsen—one sequence only
    - 1924 **The Last Laugh,** directed by F. W. Murnau, with Emil Jannings.
14. VON STROHEIM THE REALIST
    - 1924 **Greed,** directed by Erich von Stroheim
15. COMEDIES (I)
    - 1906 **Dream of a Rarebit Fiend,** by Edwin S. Porter
    - 1920 **High and Dizzy,** directed by Hal Roach, with Harold Lloyd
    - 1924 The Navigator, directed by Donald Crisp and Buster Keaton, with Buster Keaton
16. WAR IN RETROSPECT (II)
    - 1925 **The Big Parade,** directed by King Vidor
17. THE FRENCH FILM (II):
    The Advance Guard
    - 1923 **The Smiling Madame Beudet,** directed by Germaine Dulac
    - 1924 **Entr'acte,** directed by René Clair
    - 1925 **Ménilmontant,** directed by Dmitri Kirsanov
    - 1924 **Ballet Mechanique,** produced and directed by Fernand Léger
18. ANCESTORS OF DOCUMENTARY
    - 1926 **Moana of the South Seas,** directed by Robert Flaherty
    - 1927 **Berlin, The Symphony of a Big City,** directed by Walter Ruttmann
19. THE GERMAN FILM (III)
    The New Realism
    - 1927 **The Love of Jeanne Ney,** directed by G. W. Pabst

20. COMEDIES (II)
- 1908 **The Doctor's Secret,** by George Méliès
- 1916 **His Bitter Pill,** a Mack Sennett satire
- 1925 **The Freshman,** with Harold Lloyd
- 1928 **The Sex Life of the Polyp,** with Robert Benchley
- 1929 **The Skeleton Dance,** by Walt Disney

21. THE SWEDISH-AMERICAN FILM
- 1926-7 **Hotel Imperial,** directed by Mauritz Stiller, with Pola Negri —one sequence only
- 1928 **The Wind,** directed by Victor Seastrom, with Lillian Gish and Lars Hanson

22. THE GERMAN-AMERICAN FILM
- 1928 **Hands,** directed by Stella Simon
- 1927 **Sunrise,** directed by F. W. Murnau, with George O'Brien Janet Gaynor

23. THE GANGSTER FILM (I)
- 1907 **Tatters, a Tale of the Slums**
- 1927 **Underworld,** directed by Josef von Sternberg, with George Bancroft

24. THE END OF THE SILENT ERA
- 1928 **Plane Crazy,** the first Mickey Mouse, by Walt Disney
- 1928 **The Last Command,** directed by Josef von Sternberg, with Emil Jannings

25. THE TALKIES ARRIVE
- 1927 Scenes from **The Jazz Singer,** with Al Jolson
- 1927 **Movietone Newsreel** with George Bernard Shaw
- 1930 **All Quiet on the Western Front** directed by Lewis Milestone, with Louis Wolheim
- 1928 **Steamboat Willie,** by Walt Disney

26. THE MUSICAL COMEDY FILM
- 1929 **The Love Parade,** directed by Ernest Lubitsch, with Maurice Chevalier and Jeanette MacDonald

27. THE GANGSTER FILM (II)
- 1930 **Little Caesar,** directed by Mervyn LeRoy, with Edward G. Robinson

28. STAGE INTO SCREEN (II)
- 1930 **Anna Christie,** directed by Clarence Brown, with Greta Garbo and Marie Dressler

29. THE FILM AND CONTEMPORARY HISTORY
- 1935 **The March of Time,** No. 2
- 1933 **Cavalcade,** directed by Frank Lloyd, with Clive Brook and Diana Wynyard

30 THE SOCIOLOGICAL FILM (II)
- 1932 **I Am a Fugitive from a Chain Gang,** directed by Mervyn LeRoy, with Paul Muni

In the catalog which the Museum will publish simultaneously with the exhibition of **Art In Our Time,** Iris Barry, Curator of the Film Library, writes in part:

"A startling novelty at the time, the first little fifty-foot 'living pictures' were looked at with amazement and without criticism. It is not difficult to perceive that right from the beginning, films were of two distinct kinds. **Lumiere's Lunch-Hour at the Factory** (1895) and **Arrival of a Train** (1895) for instance, are simple records of events or scenes in real life, whereas in **The Execution of Mary Queen of Scots** (1895) and **Wash Day Troubles** (1896) the subject was specially staged or improvised for the camera. It is an important distinction which has persisted to this day: we have newsreels, travelogues and documentary pictures as well as studio-manufactured movies. . . .

. . . Nothing is wholly new—not even color film — and nothing has yet been exhausted in all the wide repertory which the motion picture has so energetically essayed. It has developed its technique and enriched its powers of expression, drawing greedily upon the traditional arts as well as upon life for its inspiration: but, in every country, the truly significant films which have marked the stages of its progress stand independent and unique, fit for comparison with the fiction, the painting or the drama of like date but utterly unlike them.

It would be foolish to minimize the immense contributions which America has made to the film's forward march: but in attempting to discern through many years and miles of celluloid what has been done in film that was best worth doing it becomes increasingly evident that advance has resulted always from the freest kind of international exchange and that many countries as well as many men have combined to confer upon the motion picture its peculiar importance and value in contemporary life."

16mm. FILMS

New productions and releases for 1939

The purpose of this section is to list significant current releases in the non-theatrical field and to indicate the distributors from which they may be secured. The sources presented are confined primarily to producers who control the distribution of their films and to those distributors who may be considered parent sources. Local film libraries and sub-agents are not included.

Following the brief statement about each film there is printed in parentheses information whether it may be obtained free of charge, by purchase or by rental. A conscientious effort will be made to safeguard the accuracy and completeness of the information presented. All listings are made without charge or obligation on the part of the producers or distributors.

A cumulative index will be prepared semi-annually. Discussions of developments in visual education and special articles on related subjects by experienced authorities will be a regular feature of this section.

Many of the films appearing on the April sheets have been available since January, 1939. Those listed in subsequent issues will include only the new releases of each month.

Theatre Patrons, Inc. does not distribute films. All requests for further information should be made direct to the sources indicated.

DISTRIBUTORS

**Following are the distributors whose films are listed this month.
Others will be added each month.**

ASSOCIATION OF SCHOOL FILM LIBRARIES
**9 Rockefeller Plaza
New York City**
A project of the General Education Board of the Rockefeller Foundation. Has films available on an outright purchase basis.

COMMONWEALTH PICTURES CORPORATION
**729 Seventh Avenue
New York City**
Distributes all types of 16mm. films on a rental basis.

ERPI CLASSROOM FILMS, INC.
**35-11 35th Avenue
Long Island City, New York**
Handles one-reel sound films produced expressly for classroom instruction at primary, elementary, secondary and college levels, available to educational institutions on an outright purchase basis direct and through authorized distributors.

F. C. PICTURES CORPORATION
**505 Pearl Street
Buffalo, New York**
Films of various types available for purchase or rental.

FILM BOOKINGS
**Seven-sixteen Federal Street
Troy, New York**
All types of films, sound and silent, for purchase or rental.

FILMS, INC.
**330 West 42nd Street
New York City**
Distributes pictures from the major and independent studios selected for 16mm. release because of educational possibilities; also short subjects of recreational and educational nature. The approval of the producer is required for each showing-location of the product of the major studios.

WALTER O. GUTLOHN INC.
**35 West 45th Street
New York City**
Distributes all types of films on both rental and purchase basis.

LENAUER INTERNATIONAL FILMS
**202 West 58th Street
New York City**
Distributes direct and through agents for purchase and rental.

MUSEUM OF MODERN ART FILM LIBRARY
**Rockefeller Center
New York City**
A division of the Museum of Modern Art. Collects and preserves representative motion pictures of all types which are available on a rental basis to educational and non-commercial users in museums, colleges and film study groups.

PAN AMERICAN FILM LABORATORY
**325 West Huron Street
Chicago, Illinois**
Handles Spanish language feature films and some shorts on an outright purchase basis.

PICTORIAL FILM LIBRARY, INC.
**130 West 46th Street
New York City**
Distributes all types of sound and silent films for purchase or rental.

U. S. FILM SERVICE
**Commercial Building, 14th & G Streets
Washington, D. C.**
Distributes American documentaries without charge except shipping expenses both ways.

UNITED STATES PUBLIC HEALTH SERVICE—Division of Venereal Diseases
**Constitution Ave. & 19th Street, N.W.
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MAY

Barcarole or Brand in der Oper
(Fire at the Opera)
Comic Opera based on the historic fire at the Vienna Burgtheater, 1882. Directed by Carl Froehlich (Maedchen in Uniform) with cooperation of singers and ballet of the Berlin State Opera and with the Berlin Cathedral Choir. Has actual scenes from "Tannhauser," "Tales of Hoffman," etc. In German with English titles. 90 mins. (Pur or rent)
D—Henka.

Behavioral Experiments with Congo, a Young Moutain Gorilla
Psychological tests of a young gorilla captured in the Belgian Congo. First experimental study of gorilla behavior, exhibiting temperament and intelligence and including a record of the original solution of the box-stacking problem. Silent. (Rent)
P—Yale Laboratories of Primate Biology
D—Films Inc.

Beyond Bengal
Exploration and adventure film showing scenes of savage life rarely recorded by the camera. 7 reels. (Rent)
D—Nu-Art Films.

Bonyo Country
Travelogue about the Bonyos of Louisiana. Sound and Silent. (Pur or rent)
P & D—Pope.

The Calling of Dan Matthews
Action drama from the story by Harold Bell Wright, starring Richard Arlen. 7 reels. (Rent)
D—Nu-Art Films.

Circus Shadows
Feature melodrama with Dorothy Wilson, Kane Richmond, Russell Hopton. 7 reels. (Rent)
D—Eastin.

Crashin' Through Danger
Feature melodrama with Ray Walker, Sally Blane, "Big Boy" Williams, James Bush. 7 reels. (Rent)
D—Eastin.

Der Tanzhuzar (The Dance Husar)
Melodrama with music made in Prague by Sonor Film Co., produced in German with English titles. Features Gretl Theimer, Oskar Karlweiss. 71 mins. (Pur or rent)
D—Henka.

Development of a Salamander
Detailed story of the development from one cell to the feeding stage; comparisons of sizes at different stages; first feeding reactions; circulation of blood in a larva, etc. Silent. 410 ft.
P—Dept. of Anatomy, Yale School of Medicine
D—Films Inc.

Dillard University
Activities of the Negro educational institution. Sound and Silent. (Pur or rent)
P & D—Pope.

Discrimination Experiments with the Chimpanzee
Experiments with the "pull-in apparatus"; ability to respond to oddity; discrimination of weights. Silent. (Rent)
P—Yale Laboratories of Primate Biology
D—Films Inc.

Ein Prinz verliebt sich (Royal Lovers)
Musical comedy in German with English titles. Director, Conrad Wiene; music, Arthur Guttmann. Features Lien Deyers, Trude Berliner. 90 mins. (Pur or rent)
D—Henka.

Flour Industry
Elementary film showing entire process by which we get our "daily bread," from work in the fields to the baking and wrapping. 15 mins. Silent. (Rent)
P—Garrick Films, Glascow, Scotland.
D—Films Inc.

Foreign Sports
Bill Corum series. Review of sports characteristic of foreign countries: bullfighting in Spain, cricket in England, jujutzu in Japan, etc. 1 reel. (Pur or rent)
D—Gutlohn.

Frosty Frolics
Winter sports subject filmed in St. Moritz. 1 reel. (Pur or rent)
D—Lenauer.

The Gang
"Boy Scouts on Parade," with six songs, introducing Dylwyn Thomas, boy soprano. 6 reels. (Rent)
D—Nu-Art Films.

Gestures Used by Chimpanzees in Cooperative Problem Solving
Experiments in social behavior, one individual stimulates activities of another. Silent. (Rent)
P—Yale Laboratories of Primate Biology
D—Films Inc.

Glimpses of Chimpanzee Behavior from Infancy to Maturity
General synoptic film showing infants, children and adults in characteristic behavioral relations: response to simple intelligence tests; cooperation of the animals with the experimenter; procedure of physical measurement. Silent. (Rent)
P—Yale Laboratories of Primate Biology
D—Films Inc.

Glory Trail
Vigorous outdoor feature of the Reconstruction era, one of eight in a series starring Tom Keene. 7 reels. (Rent)
D—Nu-Art Films.

House Without a Landlord
Activities of the amalgamated cooperative apartments in New York City, designed for groups interested in housing, cooperatives, etc. 2½ reels. Silent. (Pur or rent)
D—Cooperative League

I Cover Chinatown
Feature thriller with Elaine Shepard, Thedore von Eltz, Dolly Ann Young, Vince Barnett, Arthur Lake. 7 reels. (Rent)
D—Eastin.

Ich will nicht wissen, wer du bist
(I don't want to know who you are)
Operetta by the makers of "Two Hearts in Waltz Time" — Geza von Bolvary, director; Walter Reisch, librettist; Robert Stolz, composer. Producd in German with English titles. Features Liane Haid, Gustave Froehlich. (Pur or rent)
D—Henka.

In and Around the Gulf Coast
Travelogue showing industrial activities along the Gulf. Sound and silent. (Pur or rent)
P & D—Pope.

Irish Isle
Scenic sequences, dances and music portraying the national character of Ireland. 1 reel. (Pur)
D—Nu-Art Films.

Island Captives
Feature melodrama with Eddie Nugent and Joan Barclay. 6 reels. (Rent)
D—Eastin.

Know Your Typewriter
What the typewriter is and how to use it — technical information with emphasis on typewriting as a modern technique. 3 reels. (Pur or rent)
P & D—Harmon.

Last Wilderness
Outdoor action melodrama with Howard Hill. 5 reels. (Rent)
D—Eastin.

Making Paper from Pine Trees
All the basic steps in the manufacturing of paper. Sound and silent. (Pur or rent)
P & D—Pope.

Marihuana Over America
The evils of marihuana in the U. S. and of opium in the Japanese occupied cities of China. 5 reels. (Pur or rent)
P & D—Leong.

Measurement of Reaction-Time in the Chimpanzee
Apparatus and procedure and cooperative behavior of the subjects; the chimpanzee does not differ markedly from man in speed of response to simple stimuli. Silent. (Rent)
P—Yale Laboratories of Primate Biology
D—Films Inc.

Mein Leopold (My Leopold)
Melodrama with music by Leo Ascher, produced in German with English titles. Director, Hans Steinhoff Features May Adalbert, Gustav Froehlich. 85 mins. (Pur or rent)
D—Henka.

The Memory Lingers On
Cinematic cavalcade of famous personalities: Mabel Normand, Fatty Arbuckle, Jack Dempsey, William S. Hart, Enrico Caruso, Charles Lindbergh, Will Rogers and others. 1 reel. (Rent)
D—Nu-Art Films.

Metal Working
The techniques involved in metal working and the practical applications of the art. Produced under direction of James A. Brill, technical expert, and Forrest Grant, director of High School Art in the New York public schools. (Pur)
P & D—Erpi Classroom Films.

The Mine with the Iron Door
Action drama adapted from the novel by Harold Bell Wright, starring Richard Arlen. 7 reels. (Rent)
D—Nu-Art Films.

Mining and Refining Fullers Earth
Pictorial exposition of the processes. Sound and silent. (Pur or rent)
P & D—Pope.

Nation Aflame
Feature melodrama with Noel Madison, Norma Trelvar, Lila Lee. 8 reels. (Rent)
D—Eastin.

MAY

New Adventures of Tarzan
Feature thriller with Herman Brix. 8 reels. (Rent)
D—Eastin.

New Orleans, America's Most Interesting City
Travelogue, showing the New Orleans of today. Sound and silent. (Pur or rent)
P & D—Pope.

Oddities Beyond Belief
Series of six sound and six silent subjects of unusual and strange things the world over. 1 reel each. (Pur)
D—Nu-Art Films.

Old Louisiana
Historical action film of the years leading up to the Louisiana Purchase, portraying among others Thomas Jefferson, John Adams and James Madison. One of a series of eight starring Tom Keene. 7 reels. (Rent)
D—Nu-Art Films.

Old New Orleans
Travelogue showing the interesting old sections of the southern port. Sound and silent. (Pur or rent)
P & D—Pope

On Probation
Feature melodrama with Monte Blue, Lucille Brown, William Bakewell, Barbara Bedford. 7 reels. (Rent)
D—Eastin.

Ovulation in the Frog
Normal reproductive processes in the frog, induced out of season; detailed pictures of all stages. Silent.
P—Prof. Roberts Rugh, Hunter College.
D—Films Inc.

Packaging—A Public Service
Promotes education on packaging benefits and points the way to merchandising opportunities for manufacturers and businessmen. Practical suggestions for package improvement economical mass production. In color. (Free)
P & D—Modern Packaging.

"Pilgrim's Chorus" from Tannhauser
Presented by the National Symphony Orchestra. Showings subject to approval of producer. 1 reel. (Rent)
P—Paramount. D—Films Inc.

Poland
Travelogue depicting modern Poland. 1 reel. (Pur or rent)
D—Gutlohn.

Pottery Making
Developed on a functional basis, covering not only the technique but also the relation of the art to everyday living. Produced under direction of James A. Brill, technical expert, and Forrest Grant, director of High School Art in the New York City public schools. (Pur)
P & D—Erpi Classroom Films.

Putting on the Dog
Demonstrating methods used by various hunting dogs: setters, pointers, hounds, etc. 1 reel. (Pur or rent)
D—Gutlohn.

Riding the Rebel
The G. M. & N. R. R., the first streamlined train in the south. (Pur or rent)
P & D—Pope.

Romantic Mexico
World on Parade series. Travelogue showing the people, customs and scenery of Mexico. 1 reel. (Pur or rent)
D—Gutlohn.

Sarasota, the Air-Conditioned City
Travelogue designed primarily for entertainment depicting the activities and sights of the city. (Free)
P & D—Sarasota (Fla.) Chamber of Commerce.

Schubert's Fruelingstraum
(Schubert's Song of Spring)
Viennese operetta with Schubert melodies arranged by Felix Guenthert, produced in German with English titles. Features Karl Joeken, Gretl Theimer. 84 mins. (Pur or rent)
D—Henka.

Son of the Sheik
Revival of one of Rudolph Valentino's last films, with musical accompaniment. 7 reels. (Rent)
D—Nu-Art Films.

Special Agent K-7
Feature melodrama with Walter McGrail, Queenie Smith, Joy Hodges, Irving Pichel. 7 reels. (Rent)
D—Eastin.

Statue Parade
London Calling series. British documentary treating historically the statues and buildings of London and the story of their contribution to the growth of the Empire. 2 reels. (Pur or rent)
D—Gutlohn.

Stylus Maze Experiments with the Chimpanzee
Record of the performance of the animals in various types of maze; tests to determine whether the chimpanzee has an ability analgous to "counting." Silent. (Rent)
P—Yale Laboratories of Primate Biology
D—Films Inc.

Tranzmusik (Dance Music)
Musical comedy made in Vienna before annexation. Produced in German with English titles. Features Leo Slezak, Gusti Huber. 90 mins. (Pur or rent)
D—Henka.

Tarzan and the Green Goddess
Feature thriller with Herman Briz. 8 reels. (Rent)
D—Eastin.

Territorial Possessions of the United States
The acquisition of Alaska, Wake Islands, Hawaii, Puerto Rico, Philippine Islands, Guam, portrayed in dramatic form. 2 reels. (Pur or rent)
D—Audio Film Libraries.

Three Legionnaires
Feature melodrama with Anne Nagel, Fifi D'Orsay, Donald Meek, "Man Mountain" Dean. 7 reels. (Rent)
D—Eastin.

Truck Farmer
The role of truck farming in America today and its scientific development. Produced under supervision of J. H. Rosborough, horticulturist at Texas Agricultural and Mechanical College. (Pur)
P & D—Erpi Classroom Films.

Use of Token-Rewards in Experiments with the Chimpanzee
Record of the ability to learn to work for token-rewards which can he exchanged for food, drink or desired activity. Silent. (Rent)
P—Yale Laboratories of Primate Biology.
D—Films Inc.

Use of Tools by the Chimpanzee in Problem Solution
Record of experiments to discover the nature and limitations of tool-using in chimpanzees, showing this ape is gifted with mechanical ability. Silent. (Rent)
P—Yale Laboratories of Primate Biology.
D—Films Inc.

Voice of Experience
A series of 10 subjects bringing to the screen the human interest stories presented by the well-known radio personality. 1 reel each. (Rent)
D—Nu-Art Films.

Walzerparadies (Waltz-Paradise)
Viennese operetta produced in German with English titles. Director, F. Zelnik. Features Charlotte Susa, Paul Hoerbiger. 87 mins. (Pur or rent)
D—Henka.

When's Your Birthday
Feature comedy starring Joe E. Brown. 8 reels. (Rent)
D—Nu-Art Films.

Wings Over China
Travelogues showing China from Macao to Chungking. 5 reels. (Pur or rent)
P & D—Leong.

Woolen Industry
Elementary film depicting entire process of woolen cloth from lambs in the field to final weaving. 15 mins. Silent. (Rent)
P—Garrick Films, Glascow, Scotland.
D—Films Inc.

Zwei Menschen (Two People)
Melodrama with music by Karl May, based on novel by Richard Voss, produced in German with English titles. Director, Joe Pasternak. Features Gustav Froehlich, Charlotte Susa. 90 mins. (Pur or rent)
D—Henka.

(This section should be inserted in your binder following the white sheets.)

APRIL

Air Outpost
Routine of arrival and departure of an air-liner on the England to Australia route at a night stop on the Persian Gulf. Directed by John Taylor and Ralph Keene for Imperial Airways. 2 reels. (Rent)
P—Strand Film, 1936-7. D—Modern Art Film Library.

Alaska's Salmon Fisheries
Importance of Alaska's fishing industry and Japanese threats to it. 272 ft. (Pur)
P—March of Time, 1937. D—Assoc. School Film Libraries.

Anthropoid Apes
Close studies of the four types standing the highest in mammalian classification. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Aquatic Birds
Representative types: Old and New World pelicans, diving cormorants, frigate birds, ducks, geese, swans. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Art of Spinning and Weaving
One of the Art Technique series produced at Harvard University. 1 reel. Silent. (Rent)
D—Films Inc.

Arts and Crafts of Mexico
Native craftsmen in their home workshops, spinning wool, weaving serapes, making baskets, blowing glass, making pottery, 1 reel. (Pur)
P & D—Erpi Classroom Films.

A Baby's Birth
Hospital filmed. Restricted to use by hospitals and physicians. 2 & 4 reels. Sound & Silent. (Pur or rent)
D—Film Bookings.

Bats, Insectivores and Edentates
Bats and their young; the mole, hedgehog, spiny tenree and long-nosed tenree; armadillos, sloths, ant-eaters, aardvark. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Bears
The great variety of species which include the largest known carnivores. Comparison of traits and structure. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Bees, Wasps, Ants and Allies
Explanation of plant galls and the characteristic small insects which produce them; life history of the honey bee; methods of handling. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Beetles, Butterflies and Moths
Outline studies of insects; larval and adult forms of beetles; details of collecting and preserving insects, etc. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Birth of a Nation
D. W. Griffith's 1914 masterpiece which established the feature film. Based on Rev. Thomas Dixon's novel, "The Klansman." 12 reels. Sound or silent. (Pur or rent)
D—Film Bookings.

Blow Bugle Blow
World champions and winners of the American Legion contest in New York City. 1 reel. (Pur or rent)
D—Film Bookings.

Bottom of the World
Animal and bird life in the Antarctic. 4 reels. (Pur or rent)
D—Film Bookings.

Bovines, Sheep, Goats and Antelope
American and European bison, the Tibetan yak, Arctic musk ox, Rocky Mountain goat, Himalyan tahr, Barbary sheep. Comparisons of species and seasonal habits. 1 reel Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Britain's Undernourished
Political and economic effects of the malnutrition of a large portion of the British population. 231 ft. (Pur)
P—March of Time, 1937. D—Assoc. School Film Libraries.

Burning Gold
Action melodrama featuring William Boyd. 6 reels. (Rent)
P—Republic, 1936. D—Commonwealth Pict.

Calendar of the Year
Impressionistic outline of seasonal activities in England from January to Christmas and how the Post Office deals with them by radio and television, the telephone service, the collection and distribution of mail. Directed by Evelyn Spice. 2 reels. (Rent)
P—General Post Office Film Unit, 1936. D—Modern Art Film Library.

Cancer, Its Cure and Prevention
Efforts of medical researchers and volunteers to counteract the ignorance and fear with which cancer is regarded. 216 ft. (Pur)
P—March of Time, 1937. D—Assoc. School Film Libraries.

Canines and Smaller Carnivores
Miscellaneous carnivores and representative canines — foxes, wolves and wild dogs. New and Old World species. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Cat Animals
New and Old World species of the cat animals, large and small. Varieties of the lion, Abyssinian and Nubian types. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Child Labor Amendment
Condition of America's working children and the issues involved in the fight over the Amendment. 232 ft. (Pur)
P—March of Time, 1937. D—Assoc. School Film Libraries.

Coronation of Pope Pius XII
1 reel. Sound or silent. (Pur or rent)
D—Film Bookings.

Cover to Cover
Authors, printers, publishers and the history of the written word. 2 reels. (Rent)
P—Strand Films. D—Gutlohn.

Crime of Dr. Crespi
Mystery melodrama featuring Eric Von Stroheim. 7 reels. (Rent)
P—Republic, 1935. D—Commonwealth Pict.

Dawn to Dawn
Poignant drama for discriminating adults. 4 reels. (Pur or rent)
D—Film Bookings.

Deer
American wapiti or elk, mule deer, black-tailed deer, white-tailed deer and South American deer. Old World species include the European red deer and Indo-Malayan kinds. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Drypoint—A Demonstration
One of the Art Technique series produced at Harvard University. 1 reel. Silent. (Rent)
D—Films Inc.

El Hero de Nacozari
A tale of railroad adventure. In Spanish. Feature length. (Pur)
D—Pan American Film.

Etcher's Art
One of the Art Technique series produced at Harvard University. 1 reel. Silent. (Rent)
D—Films Inc.

Eucharistic Congress 32nd
Pope Pius XII, then a Cardinal, speaks at Buenos Aires. 2 reels. Sound or silent. (Pur or rent)
D—Film Bookings.

Executions in China
Efforts of the Chinese government to stamp out the dope evil. 1 reel. Sound or silent. (Pur or rent)
D—Film Bookings.

Federal Agent
Action melodrama featuring William Boyd. 7 reels. (Rent)
P—Republic, 1936. D—Commonwealth Pict.

Fight for Peace
Documentary dramatization of the undeclared wars of today with shots of international leaders and war scenes from China, Spain, Ethiopia and the World War. Prepared by Hendrik Van Loon. 7 reels. (Pur or rent)
D—Film Bookings.

Fingers and Thumbs
Development of man's hand through the lower forms of animal life to its perfection in the human being. Supervised by Julian Huxley. 2 reels. (Rent)
P—Strand Films. D—Gutlohn.

Fiorello H. LaGuardia
Problems and accomplishments of his first term as Mayor of New York City. 375 ft. (Pur)
P—March of Time, 1937. D—Assoc. School Film Libraries.

Five Faces
Survey of the Malay Peninsula and the five races which live there in harmony. 3 reels. (Rent)
P—Strand Films. D—Gutlohn.

Frogs and Toads
Common toad and its eggs; European natter-jack toad, giant toad of the American tropics, North American pygmy toad, African clawed toad, American gray tree frog, Carolina tree frog, etc. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

APRIL

From Clay to Bronze
One of the Art Technique series produced at Harvard University. 1 reel. Silent. (Rent)
D—Films Inc.

Getting Your Money's Worth
One of a series based on data gathered by Consumer's Research, showing the laboratory tests which precede confidential information issued to members. 2 reels. (Pur or rent)
D—Lenauer International.

Ghost Town Saves Itself
Economic causes of the ruin of Manchester, New Hampshire, textile mill town, and how its citizens saved it from bankruptcy. 228 ft. (Pur)
P—March of Time, 1937. D—Assoc. School Film Libraries.

Go Get 'Em Haines
Action melodrama featuring William Boyd. 7 reels. (Rent)
P—Republic, 1936. D—Commonwelath Pict.

Gray Squirrel
Life of the popular children's pet portrayed in interesting detail. 1 reel. (Pur)
P & D—Erpi Classroom Films.

Great Train Robbery
The first real story film, one of the important landmarks in motion picture history. Produced for Edison by Edwin S. Porter in 1903. 1 reel. Sound & silent. (Pur or rent)
D—Film Bookings.

Harmony Broadcast
A Major Bowes' Amateur show. 2 reels. (Rent)
D—Commonwealth Pictures.

Heart Disease
Its causes and treatment. 240 ft. (Pur)
P—March of Time, 1937. D—Assoc. School Film Libraries.

Hit Parade
A Major Bowes' Amateur show. 2 reels. (Rent)
D—Commonwealth Pictures.

Insects that Sing: Forms of Mimicry
The water stick and water boatman; singing insects including the American field cricket and tree cricket, the katydid and other true locusts. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

International Munitions Ring
Activities of the late Sir Basil Zaharoff and U. S. reaction to the armaments trade. 135 ft. (Pur)
P—March of Time, 1935. D—Assoc. School Film Libraries.

Ivanhoe
English production of the classic made about 1914. Presents the main outline of the story and is interesting as a landmark in film production. 4 reels. Silent. (Pur or rent)
D—F. C. Pictures.

Jalisco Nunca Pierde
Romantic musical film with excellent scenes of Mexican country life. In Spanish. Feature length. (Pur)
D—Pan American Film.

Japan's War in China
Early events of the war showing consequences to the advancement of civilization in China. 455 ft. (Pur)
P—March of Time, 1937. D—Assoc. School Film Libraries.

Juvenile Delinquency
How young criminals are made and the measures being taken to reduce their number in the present generation.
316 ft. (Pur)
P—March of Time, 1936. D—Assoc. School Film Libraries.

Kangaroos and Opossums
Representative species of Australian kangaroos, pouched animals of the New World. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Key West
How the city, with the aid of the federal government, recovered by cooperative community effort from a twenty year depression. 397 ft. (Pur)
P—March of Time, 1938. D—Assoc. School Film Libraries

La Isla Maldita
Adventure story similar to "Treasure Island." In Spanish. Feature length. (Pur)
D—Pan American Film.

La Llorona
Mystery and adventure story based on a well-known Mexican legend. In Spanish. Feature length. (Pur)
D—Pan American Film.

Land of Mexico
Origin, history and present status of the people of Mexico with emphasis on the customs in rural areas. 1 reel. (Pur)
P & D—Erpi Classroom Films.

Larger Moths
American Cynthia: Polyphemus and Luna moths; giant Atlas moth of India; life history of commercial silkworm of China; garden "cut" worms; catacala moth, hawk moth, tussock moth. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Larger Rodents
Hares and rabbits, New and Old World porcupines, the giant paca, agouti, cavy, illustrating variations in form. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Larger Serpents
Boas and pythons; relative lengths of Old and New World constrictors; methods of handling; life histories.
1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Last of the Wood Engravers
One of the Art Technique series produced at Harvard University. 1 reel. Silent. (Rent)
D—Films Inc.

League of Nations
History of the League emphasizing its declining prestige since 1932 and Anthony Eden's efforts to defend it.
257 ft. (Pur)
P—March of Time, 1938. D—Assoc. School Film Libraries

Lessons of the War in Spain
Military lessons to be learned from the fighting in Spain. 224 ft. (Pur)
P—March of Time, 1937. D—Assoc. School Film Libraries.

Life in a Benedictine Monastery
The rigid, frugal life in a monastery in Normandie; the monks cultivating their fields, spinning their own cloth, preparing their manuscripts, singing Gregorian chants in a way unchanged since medieval times. 3 reels. (Pur or rent)
D—Pict. Film Library.

Life's Summer Camps
Carrying out progressive educational theories in Life's Summer Camps.
492 ft. (Pur)
P—March of Time, 1937. D—Assoc. School Film Libraries.

Los Cosacos de Acero
Trick motorcycling by Mexico City police. Narration in Spanish. 1 reel. (Pur)
D—Pan American Film.

Lost World
Sir Arthur Conan Doyle's story of monsters in Africa. 5 reels. Silent. (Pur or rent)
D—Film Bookings.

"M"
Psychological study of a child-murderer, based on the Dusseldorf cases. Features Peter Lorre in the lead role. Produced in Germany. 9 reels. English or German dialogue. (Pur or rent)
D—Film Bookings.

Marine Life—Series A
Planaria, shell-less mollusks; the argonaut; corals and tube worms; details of the devilfish and umbrella octopus—a visualization of the descriptions of Jules Verne. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Marine Life—Series B
Methods of conducting oceanographic exploring aboard the U. S. S. Albatross; underwater scenes of a variety of fishes; sars, sea horses, gunards, the sea cat, dogfish, sharks, file fish, electric ray, comb fish, giant eel and white eel.
1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Marine Life—Series C
Starfishes, jellyfishes and anemones; mobile habits of mollusks; methods of clams burrowing and progressing between sand or mud; the sea "hare" and the smoking "caterpillar." 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Marine Life—Series D
Habits of crabs and lobsters; antics of the hermit crab; combat between giant lobsters; habits of the cuttlefish. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Melody Makers
A Major Bowes' Amateur show. 2 reels. (Rent)
D—Commonwealth Pictures.

Metal Makers
One of the Art Technique series produced at Harvard University. 1 reel. Silent. (Rent)
D—Films Inc.

Metropolis
The world and its peoples of the future via television. Produced in Germany. 9 reels. Silent. (Pur or rent)
D—Film Bookings.

Milk and Health
Origins of modern milk-marketing methods. 247 ft. (Pur)
P—March of Time, 1936. D—Assoc. School Film Libraries.

Millipedes, Centipedes, Scorpions and Tropical Spiders
Structural differences;; close-up studies of leg movements, etc. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Miscellaneous Birds
Representatives of the orders of gulls, terns, skimmers, penguins, doves and studies of the fowl-like birds; quail, wild turkey, guinea fowl, silver pheasant, golden pheasant, Reeve's pheasant, Chinese pheasant, Indian peacock, domestic fowl. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Miscellaneous Hoofed Animals
Giraffe, dromedary, bactrian, camel, llama, guanaco, alpaca, Nile and pygmy hippopotamus, wart hog, bush pig, peccary. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Miscellaneous Marsupials and Egg-Laying Mammals
Illustrations of the similarity of Australian and Tasmanian marsupials to mammals of unrelated orders. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Mites into Monsters
Relationship between different types of animals, from the amoeba to the whale. 2 reels. (Rent)
P—Strand Films. D—Gutlohn.

Monkey into Man
The different species of monkeys with emphasis on the variations in brain power and a comparison with man. 2 reels. (Rent)
P—Strand Films. D—Gutlohn.

Musical Varieties
A Major Bowes' Amateur show. 2 reels. (Rent)
D—Commonwealth Pictures.

Navajo Children
The experiences of a boy and girl moving with their parents, pets, horses, sheep, goats and household effects from their winter quarters to their summer home. Photographed in Arizona and New Mexico. 1 reel. (Pur)
P & D—Erpi Classroom Films.

Navajo Indians
Native songs and dances, a wedding, weaving, gardening, silver-smithing, home-building, cooking. 1 reel. (Pur)
P & D—Erpi Classroom Films.

New and Old World Harmless Serpents
River snake of India, North American flat-headed "adder" feigning death; American king snake shedding skin; swallowing of prey, etc. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

New World Lizards
American "chameleon"; crested iguana, rhinoceros iguana, Galapagos land iguana and marine iguana; chuckawalla, collared lizard, zebra-tailed lizard; swifts and horned "'toads"; poisonous lizards of southwestern U. S. and Mexico. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

New World Monkeys
Characteristic structure and traits; use of the prehensile tail, which exists only among the species of the American tropics. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

1938—A Year of Contrast
Headlines of 1938 as caught by the news camera. 1 reel. (Rent)
P—Paramount News. D—Films Inc.

North American Spider
Wolf spider and water spider; orange garden spider and banded argiope; web spinning habits; methods of subduing prey, etc. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

North Sea
Dramatic saga of the lives of the gallant North Sea fishermen who sail from the coast of Scotland to wrest a living from the sea. 3 reels.
D—Pict. Film Library.

Not One to Spare
Story of parental love. 4 reels. Silent. (Pur or rent)
D—Film Bookings.

Odd-Toed Hoofed Animals and the Elephants
Wild equines of Asia and Africa; review of the Celtic, Mongolian wild horse, kiang, giant zebra, grevy zebra, mountain zebra. The Malayan tapir, Indian and African rhinoceros, Indian and African elephants and the rare pygmy elephant. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Old World Lizards
Lizards of Europe, Asia, Africa, and Australia; feeding habits, etc. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Old World Monkeys
Structural differences between Old and New World monkeys. Elastic cheek pouches and their use. Variations in tail lengths. Scenes range from the largest baboons to the smallest lemuroids. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Outlines of Insects—Life Histories
The ant-lion and its pitfalls for prey; the dragon fly and its aquatic larva; the 17-year locust. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Pearls of the Crown
Unusual, episodic mixture of history and fiction tracing the stories of the pearls of the Crown of England through four centuries and as many countries. Dialogue in French, Italian and English. Written, directed, and lead roles played, by Sacha Guitry. 6 reels. (Pur or rent)
P—Imperial Film. D—Pict. Film. Libr.

Perching birds and Birds of Prey
American thrushes, Australian bower bird, screech owl, prairie owl, pigeon hawk, white-headed eagle, secretary birds, eared vulture, lammergeyer, turkey buzzard, South American condor. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Plow That Broke the Plains
Dramatic presentation of the social and economic history of the Great Plains; the causes of drought and the necessity for soil conservation and resettlement. Directed by Pare Lorentz for the Resettlement Administration. 3 reels. (Free)
D—U. S. Film Service.

Politics and Civil Service
The spoils system in a U. S. city and the efforts of the National Civil Service Reform League to correct it. 214 ft. (Pur)
P—March of Time, 1937. D—Assoc. School Film Libraries.

Pope Pius XI—His Life and Times
Also features the recent coronation of Pope Pius XII. 9 reels. Sound and silent. (Pur or rent)
D—Film Bookings.

Prairie "Dog" and the Beaver
Life history of the two species. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Problem of Relief
Contrast between the meaning of relief to politicians and to recipients. 200 ft. (Pur)
P—March of Time, 1936. D—Assoc. School Film Libraries

Problems of Working Girls
Problems of out-of-town girls of little experience finding satisfactory jobs in large cities and living on the money they earn. 288 ft. (Pur)
P—March of Time, 1936. D—Assoc. School Film Libraries

Progressive Education
The progressive school system at work; familiar arguments for and against. 306 ft. (Pur)
P—March of Time, 1936. D—Assoc. School Film Libraries

Protecting the Consumer
Tricks of short weight and measure and municipal and business efforts to protect the consumers. 229 ft. (Pur)
P—March of Time, 1938. D—Assoc. School Film Libraries

Racing Luck
Action melodrama featuring William Boyd. 6 reels. (Rent)
P—Republic, 1935. D—Commonwealth Pict.

Radio Revels
A Major Bowes' Amateur show. 2 reels. (Rent)
D—Commonwealth Pictures.

Rainbow on the River
Story of an orphan brought up by a colored mammy in New Orleans then transplanted to the home of his rich and cranky grandmother in New York. Features Bobby Breen, May Robson, Charles Butterworth and the Hall Johnson Choir. 10 reels. (Rent)
P—20th Century-Fox, 1937. D—Gutlohn.

The River
Pictorial beauty of the Mississippi River basin, its exploitation and ruin and the urgent need for reforestation, flood control and housing projects. Directed by Pare Lorentz for the Farm Security Administration. 3 reels. (Free)
D—U. S. Film Service.

APRIL

Safety at Sea
Discussion of safety at sea based on disasters to the Ward liners during the cruise season of 1934-35. 200 ft. (Pur)
P—March of Time, 1935. D—Assoc. School Film Libraries

Safety on the Highway
The writing and results of an article in "Readers Digest" titled "And Sudden Death". 174 ft. (Pur)
P—March of Time, 1935. D—Assoc. School Film Libraries

Salamanders, Newts and Allies
New and Old World species including the mud puppy, blind proteus of the Adelsberg Cave, hellbender, American newt, European newt, worm salamander, European "fire" salamander and marbled salamander. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Schiff in Not
Documentary on the life-boat service. Directed by Walter Ruttman. 2 reels. (Rent)
P—Ufa, 1936. D—Modern Art Film Libr.

Sculpture in Stone
One of the Art Technique series produced at Harvard University. 1 reel. Silent. (Rent)
D—Films Inc.

Sharecroppers
Economic conditions in the cotton South which have impoverished millions of sharecroppers. 276 ft. (Pur)
P—March of Time, 1936. D—Assoc. School Film Libraries

Short-Fanged Poisonous Serpents
Rear-fanged mussurana of the American tropics in combat with a snake; sea snakes of the tropical Pacific; combat attitudes of Indian and Malayan cobras; the king cobra: enemies of snakes. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Silversmith
One of the Art Technique series produced at Harvard University. 1 reel. Silent. (Rent)
D—Films Inc.

Simao de Veiga
Horsemanship and bull-fighting. Narration in Spanish. 2 reels. (Pur)
D—Pan American Film.

Smaller Carnivores
Seals, lesser panda, raccoon, coati, kinkajou, California sea lion, African fur seal, walrus. Two orders of mammals, four distinct families. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Smaller Rodents
Dormice, pocket mice, squirrels, jerboas, woodchucks, groundhogs. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Soil Erosion
Natural and man-made conditions which brought on the great dust storms and measures taken to correct them. 218 ft. (Pur)
P—March of Time, 1937. D—Assoc. School Film Libraries.

Statue Parade
Tour through the parks of London. Directed by Paul Rotha. 2 reels. (Rent)
P—Strand Films. D—Gutlohn.

Supreme Court
Some of the reasons for Roosevelt's attempt in 1937 to liberalize the Supreme Court and the public reaction to it. 350 ft. (Pur)
P—March of Time, 1937. D—Assoc. School Film Libraries.

They Were Five
What happens to five penniless friends when they win a fortune in a lottery. Features Jean Gabin. Dialogue in French. 8 reels.
D—Pict. Film Library.

Three Counties Against Syphilis
What is being done in three Georgia counties to control syphilis. 2 reels. (Free)
P & D—U. S. Public Health Service, Div. of Venereal Diseases.

Three Little Kittens
Active experiences of three kittens, providing an opportunity to learn the characteristics of cats in general. 1 reel. (Pur)
P & D—Erpi Classroom Films.

Thunder over Ethiopia
Official Italian government pictorial record of the Ethiopian war. 10 reels. Sound & silent. (Narration in Italian.) (Pur or rent)
D—Film Bookings.

Today We Live
Social service schemes to provide work in the distressed industrial areas and to revive social life in the villages of England as related to the social and economic changes of the last hundred years. Scenes in the Rhonnda Valley, Wales, and a West England village. Directed by R. I. Grierson and R. Bond for the National Council of Social Service. (Rent)
P—Strand Films, 1937. D—Modern Art Film Libr. (3 reels); —Gutlohn (2 reels).

Toy Shop
Toys come to life in a child's dream. In color. 1 reel. (Pur or rent)
D—Film Bookings.

Transformations of Butterflies and Moths
Comparisons of butterflies and moths; differences of antennae: life histories of American and Asiatic moths. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Turtles and Tortoises: Alligators and Crocodiles
Comparisons of turtles and tortoises; examples of the various orders; American alligator, American crocodile, Bornean gavial. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

T V A
What it means to the immediate region and the issues it has aroused. 307 ft. (Pur)
P—March of Time, 1936. D—Assoc. School Film Libraries

U.S. Neutrality and Ethiopia
U. S. efforts to maintain neutrality in event of foreign wars, based on the Italian conquest of Ethiopia. 174 ft. (Pur)
P—March of Time, 1935. D—Assoc. School Film Libraries

Variety Revue
A Major Bowes' Amateur show. 2 reels. (Rent)
D—Commonwealth Pictures.

Various Orders and Wingless Birds
The flamingo, egret, great blue heron, marabou, jabiru, sandhill crane: the cassowary, emu and ostrich. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

Viperine Serpents
African puff adder, American water moccasin, copperhead snake, fer-de-lance, the Pacific, timer, green sidewinder, diamond-back and Texas rattlesnakes Filmed in special studio: scenes in characteristic environments. 1 reel. Silent. (Rent)
P—R. L. Ditmars. D—Films Inc.

War Dog
Drama of the World War. 5 reels. Sound or silent. (Pur or rent)
D—Film Bookings.

War on Insects
The worst insect pests in the U.S., the damage they do and some means used by the government to destroy them. 187 ft. (Pur)
P—March of Time, 1937. D—Assoc. School Film Libraries

Wild Fowl Conservation
The forces which threaten to deplete American wild fowl reserves and measures being taken to combat them. 250 ft. (Pur)
P—March of Time, 1935. D—Assoc. School Film Libraries

Workers Alliance
Attacks on unemployment by members of the Workers Alliance and federal legislators. 236 ft. (Pur)
P—March of Time, 1937. D—Assoc. School Film Libraries.

Zoo Babies
Upbringing of young things, from tiny fish and tadpoles to human beings. Supervised by Julian Huxley. 2 reels. (Rent)
P—Strand Films. D—Gutlohn.

(P—Producer. D—Distributor.)

THE MOVIES GO TO SCHOOL

(Preliminary survey of films in education by Freeman H. Brown)

Drama and her sister, Pageantry, have been used as educational devices since the dawn of history. They are and always have been powerful servants for the fashioning of public opinion and for the expression of ideals, attitudes, and cultural achievements. In 1896 another sister, the cinema, was born. Through infancy, she was exploited for her power to entertain. She was trained to play upon human emotions, to bring laughter or tears to those who beheld her, and to furnish her public with momentary escape from life's routine.

She was mystifying in **A Trip to the Moon,** thrilling in **The Perils of Pauline,** gripping in **Intolerance,** sexy in **A Fool there Was,** and arty in **The Cabinet of Dr. Caligari.**

* * *

From the first year of her existence, demands for discipline were voiced; and in 1909 a censorship board was set up in New York City. A bit spoiled by the adulation of millions of admirers, Cinema became willful and unruly. She was often shockingly indiscreet. The Church and School would have nothing to do with her. Would-be censors howled. Movie attendance increased and Cinema prospered. Educators, disturbed by the general controversy, sensed the power of motion picture to misdirect impressionable youth by presenting false concepts and ideals. If this new social force could tear down, why could it not, if properly directed, build up? H. G. Wells and Thomas Edison saw our system of education remodeled even to the point of supplanting the classroom teacher.

Enthusiasts caught fire. They recalled the illustrated lectures, newsreels and travelogs they had seen, and foretold revolutionary changes in schools of tomorrow. Was not most learning gained through the visual sense and did not some Chinaman say that one picture was more effective than a thousand words?

* * *

Mr. Harley L. Clarke, vice president and general manager of the Utilities Development Corporation of Chicago, decided to investigate the matter and, in 1920, founded the Society for Visual Education. He assembled educators from all over the country and launched an organized attack upon the problems of visual education. In 1920 another organization, The National Academy of Visual Instruction, was founded. The Academy's membership was largely made up of university extension division representatives. Through the efforts of such organizations, the enthusiasts and the interested public learned that visual education was not new, that progressive leaders had recognized the value of visual aids since the days of Comenius, and that the motion picture was merely a new form of visual aid which, if properly developed, would probably become an effective teaching tool.

The fire of the enthusiast and censor is necessary to every movement. Without their flame, practical minds fail to kindle. Movements die when the initial flame burns out too soon. The enthusiasts and censors had done their work so far as the first period of development was concerned. Their flame had reached the kindling point. Practical visual education with films was on its way.

* * *

A list of problems recognized by the visual instructionists of 1920 reads much like a list we might make today, the difference being only a matter of degree. None of the major problems have been completely solved for the country as a whole. The most pressing problem was that of sufficient product worthy of use in the classroom. Much of it consisted of rehashed newsreels, stock shots, and shorts, with some animated diagrams added to give a classroom flavor. Rental and outright purchase prices were too high. Projection equipment was fairly reasonable in price and was portable in the sense that it was possible to move it. In many states, because of the highly inflammable nature of nitrate film upon which all motion pictures were printed, fire hazard laws required that a motion picture projector be operated only in a booth approved by the National Board of Fire Underwriters. This latter requirement confined the showing of motion pictures to the school auditorium. In many instances, local regulations required that a professional projectionist be employed for each program.

Films were ordered from lists which provided little more than title and price. If a description accompanied the title, it was likely to be crowded with movie superlatives, meaningless to the teacher who was searching for objective information upon which to base a selection. Teachers were untrained in the special technique of visual instruction and hesitated to use a device which many still classed with the dime novel and the peep show.

Classrooms were not equipped for picture projection. Most classrooms had neither electrical outlets from which a projector could be operated nor window shades suitable for proper darkening. Projection screens were of poor quality, generally of the spring roller aluminum surfaced type which wrinkled and cracked in a short time and gave a picture image vastly inferior to that obtained in the theaters. Film rental libraries seldom owned more than one print of a subject and were forced to use the circuit method of distribution, each film making five to ten schools in as many towns, before being returned to the library for inspection. The ills of the circuit system as applied to school distribution are too evident and too numerous to dwell upon here. Suffice it to say, that the system was wholly unsatisfactory and was one of the principal causes of the wave of distrust and disgust directed at distributors using the system.

* * *

Cinema had been placed in the lap of the educator and was about to be treated to the same laborious procedures accorded to lantern slides, mounted pictures, stereographs, and museum specimens. She was about to be studied, though no properly prepared films had been produced which could be used as the basis for comprehensive research. With enthusiasm running high and with nothing to bridge the gap between the results of research and their practical application, Cinema stood a fair chance of being denied to the schools for another ten years.

* * *

In 1920 another type of movement outside the schools was attracting considerable attention. An organization known as the I. W. W., or International Workers of the World, purported to be financed by Bolshevik Russia, was supposed to be about to start a revolution in the United States. Alarms were sounded throughout the nation. The schools were asked to revive patriotism and to hasten the Americanization of foreigners. This could be done with movies, it was said; but who had such movies, and how did a teacher go about getting them? **The Mill on the Floss, Treasure Island,** or **Puss in Boots** would hardly do, nor would industrial advertising films be likely to convert I. W. W. sympathizers. There was a great need for Americanization films and the Yale Press of Yale University organized the Chronicles of America Picture Corporation to fill that need. In 1923, the first four-reel episode, **Columbus,** was released by Pathe. Fifteen episodes, dealing with high lights in American History, were produced. Though produced for theatrical exhibition, their purpose has probably been most fully realized through presentations on the non-theatrical screen.

Those who would study the effectiveness of the motion picture as a teaching device in the field of history at last had films with which to work. Research in visual instruction was begun in the Department of Education of Yale University in 1924.

* * *

An event of prime significance to education, but not associated with it at the time, occurred in 1923 while **The Chronicles of America Photoplays** were in production. Dr. Mees of the Eastman Kodak Company, Director of Research and Development, demonstrated a motion picture camera and projector designed for the amateur market before a meeting of the American Chemical Society at Rochester, New York. A new non-inflammable film of sixteen millimeter width was employed. One hundred feet of the new film were equivalent in picture content to two hundred and fifty feet of thirty-five millimeter standard theatrical film. The importance of this development to the mechanics of motion picture production, distribution and exhibition can scarcely be over-estimated. Though its influence was not evident until three years later, this event must be ranked as one of the brightest high lights in the progress of visual instruction.

In 1924 George Eastman set a staff to work surveying the teaching film field. Two years later, he decided to produce a series of twenty sixteen millimeter films for experimental purposes only. He invited schoolmen to attend a conference on the matter of the proposed experimental films. Mr. Eastman had, in addition to the findings of his own staff, the benefit of the results obtained from the investigations of Dr. Frank N. Freeman of the University of Chicago and his associates. Though not the first, this was the broadest piece of scientifically conducted research in the field of visual instruction published up to 1924. Financed by a grant from the Eastman Kodak Company and representing the National Education Association, Ben D. Wood of Columbia University and Frank N. Freeman of the University of Chicago conducted a series of investigations in which the twenty experimental sixteen millimeter films mentioned above were used.

The Eastman Teaching Films, Inc., was organized to continue production on the basis of experimentally determined standards. These productions set the pattern after which classroom films from that day to this have been modeled and established the use of sixteen millimeter safety film for non-theatrical purposes. Other events significant to the visual instruction movement prior to 1929 were the production of the Harvard-Pathe **Science Series, Human and Physical Geography Series,** and the **Children of All Lands Series.**

* * *

The first experimental sound film made for educational purposes appeared in 1929. It was of the newsreel type, as were the first silent films. The sound accompaniment was recorded on a disk and played through an amplifier and loud speaker in synchronism with the projected picture. The film and record were made by Erpi, a Western Electric Company subsidiary, in co-operation with Dr. H. D. Kitson of Teachers College, Columbia University. The following year, Erpi Picture Consultants, Inc., began making plans for the production of sound-on-disc educational films. Again the public was told by the enthusiasts that classroom teachers were soon to be supplanted and that all instruction would be given by master teachers who would pour forth personality and wisdom from screen and loud speaker, sweeping away all old classroom procedures. Somehow, screen personality and rostrum personality do not always go together and most of the master teachers did not photograph nor record as well as was predicted. The classroom teacher's job remained secure.

* * *

Plans were announced in 1932 by the University of Chicago for the production of a series of college level sound films to be made in co-operation with The Western Electric Co. and its subsidiaries. The first two of these films were released in the same year.

Sound on sixteen millimeter film was made practical in 1933, and in the same year highly portable projectors for sixteen millimeter sound on film made their appearance on the market. The Chicago-Erpi films set the standard for educational sound pictures as did the Eastman Teaching Films for educational silent pictures. This is not to say that either series attained perfection beyond which there can be no improvement but rather that each filled a need in accordance with the best practice of the day.

Commercial advertising films have been produced in great numbers. Of these, it can be said that they helped to keep interest in visual education alive in the schools and encouraged constant improvement on the part of producers of non-theatrical films and manufacturers of camera and projection equipment for the school market.

* * *

The present status of the motion picture as a teaching device should be very encouraging to those interested in its development. Specially prepared films are available for almost every grade level and area of instruction. Film catalogues and distribution methods have improved. Evaluation projects are moving forward. Teacher training courses in visual education are increasing in number and popularity every year. Advances have been made in picture and sound quality. Projection equipment is safe and simple to operate; and, most encouraging of all, funds for research have been provided by several of the great foundations and educators, producers, and distributors are cooerating to put Cinema at her best, where she belongs—in the classroom.

16mm. FILMS

New productions and releases for 1939

The purpose of this section is to list significant current releases in the non-theatrical field and to indicate the distributors from which they may be secured. The sources presented are confined primarily to producers who control the distribution of their films and to those distributors who may be considered parent sources, though prints are available, in some instances, from other distributors. Local film libraries and sub-agents are not included.

Following the brief statement about each film there is printed in parentheses information whether it may be obtained free of charge, by purchase or by rental. A conscientious effort will be made to safeguard the accuracy and completeness of the information presented. All listings are made without charge or obligation on the part of the producers or distributors.

A cumulative index will be prepared semi-annually. Discussions of developments in visual education and special articles on related subjects by experienced authorities will be a regular feature of this section.

Many of the films appearing on the April sheets have been available since January, 1939. Those listed in subsequent issues will include only the new releases of each month.

Theatre Patrons, Inc. does not distribute films. All requests for further information should be made direct to the sources indicated.

DISTRIBUTORS

Following are the distributors whose films have been listed to date.
Others will be added each month.

ASSOCIATION OF SCHOOL FILM LIBRARIES
9 Rockefeller Plaza
New York City

A project of the General Education Board of the Rockefeller Foundation. Has films available on an outright purchase basis.

AUDIO-FILM LIBRARIES
661 Bloomfield Avenue
Bloomfield, New Jersey

Entertainment, recreational and educational sound films suitable for use in school and church field.

COMMONWEALTH PICTURES CORPORATION
729 Seventh Avenue
New York City

Distributes all types of 16mm. films on a rental basis.

COOPERATIVE LEAGUE of the UNITED STATES of AMERICA
167 West 12th Street
New York City

Distributes silent films on cooperatives on a rental basis.

EASTIN 16mm. PICTURES
Putnam Building
Davenport, Iowa

Distributes direct and through branch offices all types of films, sound and silent, on a rental basis.

ERPI CLASSROOM FILMS, INC.
35-11 35th Avenue
Long Island City, New York

Handles one-reel sound films produced expressly for classroom instruction at primary, elementary, secondary and college levels, available to educational institutions on an outright purchase basis direct and through authorized distributors.

F. C. PICTURES CORPORATION
505 Pearl Street
Buffalo, New York

Films of various types available for purchase or rental.

FILM BOOKINGS
Seven-sixteen Federal Street
Troy, New York

All types of films, sound and silent, for purchase or rental.

FILMS, INC.
330 West 42nd Street
New York City

Distributes pictures from the major and independent studios selected for 16mm. release because of educational possibilities; also short subjects of recreational and educational nature. The approval of the producer is required for each showing-location of the product of the major studios.

WALTER O. GUTLOHN INC.
35 West 45th Street
New York City

Distributes all types of films on both rental and purchase basis.

HARMON FOUNDATION, Inc.
Division of Visual Experiment
140 Nassau Street
New York City

Distributes silent films on social, educational and religious subjects.

"HENKA" FILM EXCHANGE
276 West 43rd Street
New York City

German dialogue features for purchase or rental.

LENAUER INTERNATIONAL FILMS
202 West 58th Street
New York City

Distributes direct and through agents for purchase and rental.

JAMES B. LEONG

937 West Seventh Street
Los Angeles, California

Sound and silent features on China for purchase or rental.

MODERN PACKAGING

122 East 42nd Street
New York City

Industrial films loaned free except for transportation charges to executive and business groups.

MUSEUM OF MODERN ART FILM LIBRARY

Rockefeller Center
New York City

A division of the Museum of Modern Art: Collects and preserves representative motion pictures of all types which are available on a rental basis to educational and non-commercial users in museums, colleges and film study groups.

NU-ART FILM CO.

145 West 45th Street
New York City

Sound and silent features, comedies, cartoons, sports on rental basis. Spanish and French language films for purchase.

PAN AMERICAN FILM LABORATORY

325 West Huron Street
Chicago, Illinois

Handles Spanish language feature films and some shorts on an outright purchase basis.

PICTORIAL FILM LIBRARY, INC.

130 West 46th Street
New York City

Distributes all types of sound and silent films for purchase or rental.

H. G. POPE

214 Austin Street
Bogalusa, Louisiana

Distributes on purchase and rental basis sound and silent industrial and educational films.

SARASOTA CHAMBER OF COMMERCE

Att.: Kenneth H. Coach, chairman publicity committee

Loans publicity film without charge except transportation.

U. S. FILM SERVICE

Commercial Building, 14th & G Streets
Washington, D. C.

Distributes American documentaries without charge except shipping expenses both ways.

UNITED STATES PUBLIC HEALTH SERVICE—**Division of Venereal Diseases**

Constitution Ave. & 19th Street, N.W.
Washington, D. C.

Distributes free to general public and information programs among physicians and health officers.

COURSES IN VISUAL EDUCATION

at college and university summer sessions, 1939

ARIZONA

State Teachers College
Visual Education .... Herman Buckner
University of Arizona
Visual and Auditory Aids in Teaching .... E. L. Larson

CALIFORNIA

Claremont College
Problems in Reading, Problems of Vision .... Kelley-Spencer-Wirt
University of Southern California
Visual Education .... Cline M. Koon

CANADA

Normal School (Victoria)
Principles and Methods of Audio-Visual Instruction .... L. J. Clarke

COLORADO

Colorado Agricultural College
Visual Education .... L. E. Aspinwall
Colorado State College of Education
Techniques and Materials of Visual Education .... James D. Finn
University of Colorado
Education through Motion Pictures, Visual Aids .... Lelia Trolinger
University of Denver
Vitalizing Instruction through Visual Aids .... E. Herrington

CONNECTICUT

Teachers College (New Britain)
Visual Aids .... Ernest Whitworth

FLORIDA

University of Florida
Audio-Visual Education .... W. J. Truitt

GEORGIA

State College for Women
Visual Education .... Walter S. Bell

ILLINOIS

State Normal University
Visual Education .... C. L. Cross
University of Chicago
Visual Instruction .... Edgar Dale
University of Illinois
Visual and Auditory Instruction Aids .... L. A. Astell
Western State Teachers College
Visual Education .... A. B. Roberts

INDIANA

Ball State Teachers College
Teaching Materials .... Virginia Bell

IOWA

State Teachers College (Cedar Falls)
Visual Education .... H. A. Riebe
Iowa State College
Lecture demonstrations .... H. L. Kooser
State University
Demonstration lectures .... L. W. Cochran

KANSAS

Municipal University (Wichita)
Visual-Sensory Aids in Education .... W. A. Bonwell
State Teachers College (Emporia)
Visual Education .... Dr. Cram
University of Kansas
Visual Education in Elementary and Secondary Schools .... F. S. Montgomery

KENTUCKY

University of Kentucky
Visual Teaching .... Louis Clifton
Motion Pictures in Education......W. G. Starnes
Visual Teaching .... W. G. Starnes

LOUISIANA

Southwestern Louisiana Institute
Visual Instruction in the Primary Grades;
Visual Instruction in the Upper Elementary, Grades and High School .... Myrtle Rodgers
State University
Visual Education .... Roy Wenger

MAINE

University of Maine
Visual Education .... P. S. Miller
Motion Picture in Education............P. S. Miller

MARYLAND

University of Maryland
Visual Education .... Henry Brechnbill

MASSACHUSETTS

Boston University
Visual Methods in Nature Study....E. A. Brooks
Harvard University
Audio-Visual Aids to Instruction........J. R. Brewster, H. W. Griffin

MICHIGAN

Michigan State College
Visualizing Instruction .... E. L. Austin
Michigan State Normal
Visual Auditory Aids in Education....Floyd Lieb
University of Michigan
Visual Education .... F. D. McClusky

MINNESOTA

State Teachers College (St. Cloud)
Visual Education .... R. N. Toergerson
State Teachers College (Winona)
Audio-Visual Education .... Alice B. Grannis
University of Minnesota
Visual Aids in Teaching .... Ella C. Clark

MISSOURI

St. Louis University
Visual and Auditory Aids .... W. D. Shewman
University of Missouri
Problems in Visual Education....W. C. Bicknell
Washington University
Viss Instruction .... Mrs. A. B. Rogers

MONTANA

Montana State Normal College
Visual Education .... Paul Anderson

NEW HAMPSHIRE

University of New Hampshire
Sensory Aids in Teaching .... A. L. Olney

NEW JERSEY

Keene Normal School (Keene)
Visual Education .... H. D. Carle
New Jersey State Normal School
Visual Instruction .... F. Richmond
State Teachers College (Glassboro)
Visual Education .... G. W. Wright
State Teachers College (Montclair)
Visual Education .... Miss E. W. Crawford
State Teachers College (Trenton)
Laboratory Course in Visual Aids....L. O. Martin

NEW YORK

Columbia University
Visual Education ....M. R. Brunstetter, V. C. Arnspiger
Laboratory Course in Visual Education .... Etta Schneider
Visual Materials and Techniques in Junior High School Social Studies........W. H. Hartley
Visual Materials and Techniques in Teaching Social Studies in the Intermediate Grades .... W. H. Hartley
Cornell University
Observational Aids .... P. G. Johnson
New York University
Laboratory Course in Visual Aids....J. H. Shaver
Practical Application of Visual Aids .... J. H. Shaver
Visual and Auditory Materials in the Social Studies .... D. C. Knowlton
St. Lawrence University
Research and Planning for the Educational Motion Picture ....Evelyn S. Brown
Administration of Visual Aids........E. F. Priest

NORTH CAROLINA

Appalachian State Teachers College
Visual Education .... Orby Southard
Normal and Teachers College
Visual Aids to Instruction........Hazel Gibbony, Ruth Livermon

NORTH DAKOTA

State Teachers College (Minot)
Visual Education .... Lester Hartnett

OHIO

Kent State University
Using Visual Aids .... Argra Ruffer
Ohio State University
Visual Education ....
State University (Bowling Green)
Audio-Visual Aids in Education;
Administration of Audio-Visual Aids .... L. L. Ramseyer
University of Akron
Visual Education .... J. R. Stine
Western Reserve University
Visual Aids in Education .... W. M. Gregory
Graduate Problems in Visual Instruction .... W. M. Gregory

OKLAHOMA

Oklahoma Agricultural and Mechanical College
Education........J. C. Muerman, Haskell Pruett
Visual
Southwestern State Teachers College
Visual Education .... J. G. Naimon
University of Oklahoma
Visual Education (graduate) .... Boyd Gunning

OREGON

Oregon State College
Construction and Use of Visual Aids .... George Eby
Educational Cinematography .... George Eby
Organization and Supervision of Visual Instruction .... George Eby
University of Oregon
Audio-Visual Aids in Education........L. F. Beck

PENNSYLVANIA

Duquesne University
Sensory Techniques in Education....H. J. Leahy
Geneva College
Visual Education .... J. S. McIsaac
Gettysburg College
Visual Education .... L. O. Johnson
Juniata College
Visual Sensory Aids .... Paul Rumel
Marywood College
Visual Aids to Teaching;
Motion Picture Appreciation........Sister M. Sylvia
Muhlenberg College
Visual Instruction .... Harold E. Miller
Pennsylvania State College
Visual and Other Sensory Aides in Education .... F. E. Kelly
State Teachers College
Visual Education .... Newton Kerstetter
State Teachers College (Clarion)
Visual Education .... D. D. Peirce
State Teachers College (Indiana)
Visual Education .... Wilbur Emmert
State Teachers College (Lock Haven)
Visual Education .... L. J. Ulmer
State Teachers College (Mansfield)
Visual Education .... Cyril Stout
State Teachers College (Slippery Rock)
Visual Education .... R. A. Waldron
State Teachers College (West Chester)
Visual Education .... Thomas J. Heim
Temple University Teachers College (Philadelphia)
Projection Apparatus;
Illustrative Materials .... John T. Garman
University of Pennsylvania
Visual and Sensory Techniques....J. H. Minnick
University of Pittsburgh
Visual Education .... Dr. Herbert T. Olander
Waynesburg College
Visual Education and Sensory Techniques .... C. O. Riggs

RHODE ISLAND

Rhode Island State College
Dramatized Instruction .... Dr. Bruce Fisher

SOUTH CAROLINA

University of South Carolina (Columbia)
Visual Education .... D. L. McCormac

SOUTH DAKOTA

Southern State Normal School
Audio-Visual Aids .... Lulu Spilde
State Normal College
Visual Education .... H. A. Henderson

TENNESSEE

George Peabody College for Teachers
Nature and Use of Visual Aids;
Audio-Visual Aids in Modern Language Teaching .... M. L. Shane
The Use of Audio-Visual Aids in Elementary Schools .... Geo. P. Mecham

TEXAS

East Texas State Teachers College
Audio-Visual Instruction .... W. W. Freeman
Hardin-Simmons College
Audio-Visual Education .... R. A. Collins
Sam Houston State College
The Administration of Audio-Visual Education .... E. E. Sechreist
Texas Technological College
Visual Education .... L. B. Cooper
University of Texas
Use of Visual Aids in Teaching....B. F. Holland

UTAH

University of Utah
Visual Education .... Arthur L. Marble

VIRGINIA

State Teachers College
Visual Education .... Dr. W. J. Gifford
University of Virginia
Visual Aids to Curriculum Activities .... John A. Rorer

WASHINGTON

Central Washington College of Education
Visual Education .... E. L. Muzzall
East Washington College of Education
Visual Education ....Margaret McGrath, Raymond Hawk
State College of Washington
Visual Sensory Aids in Education....F. L. Lemler
University of Washington
Audio and Visual Aids in Teaching .... F. F. Powers

WEST VIRGINIA

West Virginia University
Audio-Visual Aids .... H. B. Allen

WISCONSIN

Marquette University
Visual Education .... Sidney de Ranitz
State Teachers College
Visual Instruction .... V. E. Nylin
The Stout Institute
Visual Education;
Experiments in Visual Education....P. C. Nelson
Central State Teachers College
Audio-Visual Education .... C. D. Jayne
State Teachers College
Audio-Visual Education .... Herbert Kimmel

". . . . and the people who make them"

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. . . . and the people who make them"

DON AMECHE

ANNABELLA

EDWARD ARNOLD

PLAYERS

Don Ameche

5′ 11″, dark brown hair and eyes, 170 lbs.
b. Kenosha, Wisconsin
e. Columbia College, Iowa; Marquette College; Georgetown University; Wisconsin University
Married to Honore Ameche; two children

Is one of eight children, four boys and four girls. Spent four years at Columbia College then enrolled at Marquette to study law. Switched to Georgetown University, then later to Wisconsin. Had played in college dramatics consistently. Al Jackson Stock Company came to Madison, Wis., with Excess Baggage; one of the actors was injured in an automobile accident and Don was chosen from the dramatic club to pinch-hit. Joined the troupe and toured for a year. Played a season in stock at Greenwich, Conn., and appeared in vaudeville with Texas Guinan. Out of a job, he went to Chicago for a radio audition and won a place on a national program. Six years on the air brought him to such programs as First Nighter and Grand Hotel. Was wired an offer by Zanuck of 20th Century-Fox, boarded a plane the next day and was at work three hours after arrival.

1936: Sins of Man — Ladies in Love — One in a Million — Romona
1937: Love Is News — Love Under Fire — Fifty Roads to Town — You Can't Have Everything
1938: In Old Chicago — Happy Landing — Josette — Alexander's Ragtime Band — Gateway

Annabella

b. Paris, France, 1914
e. Public schools and Lyceum, Paris; small girls college just outside the city

Appeared in small parts at Joinville, then went directly into Rene Clair's Le Million. Played in Soir de Rafle, Paris-Medi-Terranee Mademoiselle Josette, Ma Femme, 14th of July, La Bataille. To Berlin for Barcarole d'Amour. To England for Maison de la Fleche. To Vienna for Gardez la Sourire. To Budapest for Marie, Legendre Hongroise. Then to England again for 20th Century Fox's British-made Wings of the Morning.

1937: Wings of the Morning — Under the Red Robe — Dinner at the Ritz
1938: Baroness and the Butler — Suez

Edward Arnold

b. New York City, Feb. 18, 1890

Left grammar school at 11 to help his family. The next year his parents died and he went to live with an uncle who played the bass fiddle at Tony Pastor's old variety hall. Was in turn a newsboy, bell-hop, janitor's helper, grocery clerk. Joined the dramatic club of the East Side Settlement House and director John D. Barry helped him along. At 15 got a job with the Ben Greet Players and toured the country. At 17 left to join Maxine Elliott's troupe. Landed a small part in Ethel Barrymore's Mid-Channel. For the next 11 years he played stock about the country, tried movie work in a quickie series, Is Marriage Sacred?, with the old Essany Company and as an extra with the World Film Company. Toured with Viola Dana in vaudeville in 1928. After a run of hard luck began to attract attention in The Storm, Beyond the Horizon, The Nervous Wreck, The Jazz Singer. While playing in Whistling in the Dark was signed by Paramount for the film version. Made first real screen success in Sadie McKee.

Whistling in the Dark — Rasputin and the Empress — White Sister — Man of the Nile
933: Jennie Gerhardt — Her Bodyguard — I'm No Angel — Barbarian — Secret of the Blue Room — Roman Scandals
1934: Madame Spy — Million Dollar Ransom — Thirty-Day Princess — President Vanishes — Unknown Blonde — Wednesday's Child — Sadie McKee
1935: Diamond Jim Brady — Cardinal Richelieu — Glass Key — Remember Last Night — Crime and Punishment
1936: Sutter's Gold — Meet Nero Wolfe — Come and Get It
1937: John Meade's Woman — Easy Living — Blossoms on Broadway — Toast of New York
1938: Crowd Roars — You Can't Take it With You

Jean Arthur

5′ 3″, brown hair, blue eyes, 110 lbs.
b. New York City, Oct. 17, 1908
e. New York public schools
Married to Frank J. Ross

While in school planned to become a teacher of foreign languages. Was working occasionally posing for commercial photographers when a movie scout noticed her and, armed with a contract, she and her mother went to Hollywood. Played in two-reel comedies and finally worked up to feature films, among them Warming Up, Sins of the Fathers, Saturday Night Kid, Green Murder Case. Was always cast as an ingenue and knew that couldn't last. Returned to New York and stepped into stage work, playing in Foreign Affairs, The Man Who Reclaimed His Head, Twenty-five Dollars a Week, The Curtain Rises and others. Skipped out to Hollywood to make The Past of Mary Holmes, then back to New York for the play, The Bride of Torozko. In 1934 went to Hollywood to stay.

1929: Canary Murder Case — Brotherly Love — Here Comes the Bandwagon — Mysterious Dr. Fu Manchu — Stairs of Sand — Halfway to Heaven
1930: Paramount on Parade — Return of Dr. Fu Manchu — Street of Chance — Young Eagles
1933: Past of Mary Holmes
1934:: Whirlpool — Defense Rests — Most Precious Thing in Life
1935: Whole Town's Talking — Party Wire — Public Hero No. 1 — Diamond Jim — Mr. Deeds Goes to Town — Ex-Mrs. Bradford
1936: Adventure in Manhattan — More Than a Secretary — Plainsman
1937: History Is Made at Night — Easy Living
1938: You Can't Take It With You

Fred Astaire

Frederick Austerlitz, 5′ 9″, brown hair and eyes, 140 lbs.
b. Omaha, Neb., 1900
p. Ann Geilus and Frederick E. Austerlitz
Married to Phyllis Baker Potter

In vaudeville and on stage in many plays with his sister Adele. Featured in Smiles, Bandwagon, Gay Divorcee. After his sister was married he tried the movies with fair success. Jumped to box-office records when teamed with Ginger Rogers.

1933: Dancing Lady — Flying Down to Rio
1934: Gay Divorcee
1935: Roberta — Top Hat
1936: Follow the Fleet — Swing Time
1937: Shall We Dance — Damsel in Distress
1938: Carefree

Lew Ayres

5′ 9″, dark brown hair, brown eyes, 150 lbs.
b. Minneapolis, Minn., Dec. 28, 1908
e. Minneapolis and San Diego public schools; University of Arizona
Divorced from Lola Lane; married to Ginger Rogers

Planned to study medicine while at college, but instead joined Henry Halstead's orchestra and went with it up and down the coast and as far east as Detroit. Back to Los Angeles with Ray West's orchestra at the Ambassador Hotel. Played and sang, becoming one of the first crooners. Attracted attention one day by dancing with Lili Damita and was signed to a short contract by Pathe. Played a bit part in The Sophomore, then went to MGM for a part in Greta Garbo's The Kiss. Carl Laemmle, Jr. saw the film and signed him for the role of Paul in All Quiet on the Western Front. In 1936 directed film, Hearts in Bondage.

. . . . and the people who make them"

FAY BAINTER

JEAN ARTHUR

FRED ASTAIRE

1929: Sophomore — The Kiss
1930: All Quiet on the Western Front — Doorway to Hell — Common Clay
1931: Heaven on Earth
1932: Impatient Maiden — Spirit of Notre Dame
1933: Don't Bet on Love — My Weakness — State Fair
1934: She Learned About Sailors — Servants' Entrance — Let's Be Ritzy
1935: Spring Tonic — Lottery Lover — Silk Hat Kid
1936: Leathernecks Have Landed — Panic on the Air — Shakedown — Lady Be Careful — Murder with Pictures
1937: Crime Nobody Saw — Last Train from Madrid — Hold 'Em Navy
1938: Scandal Street — Rich Man, Poor Girl — King of the Newsboys — Holiday — Young Doctor Kildare — Spring Madness

Fay Bainter

5′ 5″, brown hair and eyes, 112 lbs.
b. Los Angeles, Calif., 1892
Married to Lieutenant-Commander Reginald G. H. Venable, retired; one son
e. Los Angeles public schools

Early determined to be an actress. Acquired experience in stock in Des Moines. First play in New York was Arms and the Girl. Played in The Willow Tree, East is West, She Stoops to Conquer, Jealousy, Lysistrata, Admirable Crighton, Ming Toy. In 1934 made one film, This Side of Heaven, then returned to New York to star with Walter Huston in Dodsworth. In 1937 was converted to a movie career.

1934: This Side of Heaven
1937: Quality Street — Soldier and the Lady — Make Way for Tomorrow
1938: Jezebel — White Banners — Arkansas Traveler — Shining Hour

John Barrymore

John Blythe
b. Philadelphia, Penn., Feb. 15, 1882
Divorced from Dolores Costello, two children; married to Elaine Barry
p. Georgiana Drew and Maurice Barrymore

Unlike the rest of his famous family, John had no stage ambitions. He wanted to be an artist. Studied in Paris and ran up such bills that his father ordered him home. Tried illustrating for New York papers, sold a picture to Andrew Carnegie—and was convinced by Arthur Brisbane that he wouldn't make a newspaperman but would make an actor. Had no difficulty getting a job. The name and the profile were enough. Opened in Chicago in the play, Magda. Came to New York in Glad of It. Climbed steadily to dominant position in such plays as Toddles, The Fortune Hunter, A Slice of Life, Affairs of Anatol, A Thief in the Night, Yellow Ticket, Justice, Peter Ibbetson, Redemption, The Jest, Richard III, Hamlet. Made many silent films meanwhile. Was in Warner's historic Don Juan, 1926, the first part-talking film given public presentation. Took his Richard III and Hamlet to London for long runs. On his return in 1929 went directly into the talkies.

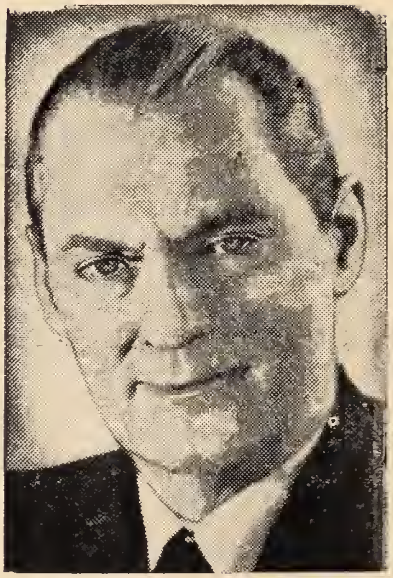
Raffles — Here Comes the Bride — Sherlock Holmes — Lotus Eaters — Dr. Jekyll and Mr. Hyde — Beau Brummel — Sea Beast — When a Man Loves — Don Juan
1929: General Crack — Man from Blankleys
1930: Song of Songs
1931: Moby Dick
1932: Arsene Lupin — Mad Genius
1933: Bill of Divorcement — Grand Hotel — Rasputin and the Empress — Reunion in Vienna — Topaze — Long Lost Father — Dinner at Eight — Night Flight — Counsellor-at-Law
1934: Twentieth Century
1936: Romeo and Juliet
1937: Maytime — Bulldog Drummond Comes Back — Night Club Scandal — Bulldog Drummond's Revenge — True Confession
1938: Romance in the Dark — Spawn of the North — Marie Antoinette — Hold That Co-Ed

Lionel Barrymore

Lionel Blythe, 6′, dark hair, blue eyes, 155 lbs.
b. Philadelphia, Pa., April 28, 1878
p. Maurice Barrymore and Georgia Drew
e. New York public schools, art study in Paris

On stage as child with his parents, making his debut at age of five. Made extensive tours

JOHN BARRYMORE



LIONEL BARRYMORE

FREDDIE BARTHOLOMEW

. . . . and the people who make them"

on the road with several stock companies. Accepted an offer to study art in Paris and did so for a year with firm intention of becoming a painter. Returned to New York and obtained a job as an illustrator. Persuaded by his brother John, tried the stage again, scoring strong successes in The Copperhead, The Jest, Peter Ibbetson, The Claw, etc.

First film role in D. W. Griffith's Friends, 1909. Then alternated stage and screen until the coming of talking pictures. Tried directing and made a short, Confession, and several feature films, among them Madame X (with Ruth Chatterton), The Rogue Song (with Lawrence Tibbett) and Ten Cents a Dance.

Academy Award for best supporting player as Stephen Ashe in A Free Soul, 1931.

Yellow Streak—The Copperhead—Splendid Road — The Barrier — Temptress — The Show—Thirteenth Hour—Love—The River Woman —Alias Jimmy Valentine—Mysterious Island —West of Zanzibar—Stark Mad—Yellow Ticket—Arsene Lupin—Broken Lullaby

1932: Grand Hotel—Washington Masquerade—Rasputin and the Empress

1933: Reunion in Vienna — Sweepings — One Man's Journey — Looking Forward—Night Flight—Dinner at Eight—Stranger's Return — Should Ladies Behave — Her Sweetheart —Christopher Bean

1934: This Side of Heaven — Treasure Island —Girl from Missouri — David Copperfield — Carolina

1935: Little Colonel — Mark of the Vampire — Public Hero No. 1 — Ah Wilderness — Return of Peter Grimm

1936: Voice of Bugle Ann — Devil Doll — Gorgeous Hussy — Camille — Road to Glory

1937: Family Affair — Captains Courageous — Saratoga — Navy Blue and Gold

1938: Yank at Oxford — You Can't Take It With You — Young Dr. Kildare

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Freddie Bartholomew

b. London, England, March 28, 1924

e. Special training at the home of his aunt, Miss Millicent Bartholomew, in Warminster, Wiltshire.

Adopted by his aunt when three years old. First public appearance the same year to recite a poem on local stage. Specialized in Shakespearian recitations and was soon a local favorite at parties, teas and amateur theatricals. Friends took him to Wardour Street for interviews with British movie officials. Eventually given non-speaking part in a film called Sugar and Spice. This followed by minor roles in Lily Christine, Fascination (with Madeleine Carroll) and Let's go Naked.

In spring of 1934 Miss Bartholomew decided to take him to the United States. While in New York he saw David O. Selznick's ad for a David Copperfield and persuaded his aunt to continue on to California. Interview and test won the role.

1935: David Copperfield — Anna Karenina

1936: Professional Soldier — Lloyds of London — Little Lord Fauntleroy — The Devil Is a Sissy

1937: Captains Courageous

1938: Kidnapped — Lord Jeff — Listen Darling

Warner Baxter

5′ 11″, dark hair and eyes, 150 lbs.

b. Columbus, Ohio, March 29, 1893

e. Columbus public schools

Married to Winifred Bryson, actress

Academy Award, 1929: In Old Arizona

His father died before he was a year old and his mother became a seamstress to earn a living. Young Warner had his eye on the stage from the start and was an experienced amateur by the time he graduated from high school. Enrolled at Ohio State, but decided to help his mother and took a job selling farm implements. Knew every theatre manager in town and got a chance when the partner of Dorothy Shoemaker fell ill. Was on tour four months, then returned to business to please his mother. Was soon selling automobiles, but an offer to play

WARNER BAXTER

WALLACE BEERY

RALPH BELLAMY

stock in Tulsa, Oklahoma, proved too strong. Soon moved on to Hollywood, failed to make the movies and spent nearly seven years with the Burbank stock company alternating leads with Richard Dix. Was sent to New York for the lead in Lombardi, Ltd. In 1925 won a movie contract but made little headway until 1929 wben In Old Arizona won the Academy Award.

Runaway — Aloma of the South Seas — Mannequin — Great Gatsby — Miss Brewster's Millions — Messmates — Squaw Man — In Old Arizona — Daddy Long Legs — Cisco Kid — Surrender

1932: Amateur Daddy — Man About Town — Six Hours to Live

1933: Dangerously Yours — I Loved You Wednesday — Paddy, the Next Best Thing — As Husbands Go — 42nd Street — Penthouse

1934: Stand Up and Cheer — Such Women Are Dangerous — Grand Canary — Broadway Bill

1935: One More Spring — Under the Pampas Moon

1936: King of Burlesque — Prisoner of Shark Island — Road to Glory — To Mary, With Love — White Hunter

1937: Slave Ship — Wife, Doctor and Nurse — Vogues of 1938

1938: Kidnapped — I'll Give a Million

Wallace Beery

6′ 1″, brown hair, hazel eyes, 189 lbs.

b. Kansas City, Mo., April 1, 1889

e. Kansas City public schools and Chase school

Married to Rita Gilman

Left school at 15 to join a railroad section gang. Next year joined Ringling Bros. Circus. Three years later was singing and dancing in Henry Savage's musical shows in New York winters and playing stock in Kansas City, St. Louis and other places summers. In 1913 played first screen role as Swedish servant girl in an Essanay comedy and stayed on at Chicago studio as actor and stage electrician. Tried camera work and went to California as manager of Essanay studio there. Organized own company and went to Japan to make pictures. The War broke the company and he returned to California and comedy. Was in many Keystone and Universal two-reelers. First "heavy" role was with Hobart Bosworth in Behind the Door, 1917.

Stairs of Sand — Spanish Danger — Devil's Cargo — The Four Horsemen — The Three Musketeers — Robin Hood — Pony Express — Sea Hawk — Behind the Front — We're in the Navy Now—Fireman, Save My Child — Lost World — Love Burglar — Roundup — Old Ironsides — Wife Savers — Partners in Crime — Big Killing — Beggars of Life — Devil's Cargo — Chinatown Nights — River of Romance — Min and Bill — Secret Six — Billy the Kid — Way for a Sailor — Big House — A Lady's Morals

1932: The Chap — Hell Divers — Grand Hotel — Flesh

1933: Soviet — Tugboat Annie — Dinner at Eight — Bowery

1934: Viva Villa — Treasure Island — Mighty Barnum

1935: West Point of the Air — China Seas — O'Shaughnessy's Boy — Ah, Wilderness

1936: Message to Garcia — Old Hutch

1937: Old Soak — Slave Ship

1938: Bad Man of Brimstone — Port of Seven Seas — Stablemates

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Ralph Bellamy

6′ ½″, light brown hair, blue eyes, 190 lbs.

b. Chicago, Ill., June 17, 1905

e. Chicago public schools

Married to Catherine Willard

Ran away from home at 17 to join a traveling Shakespearean repertory company. Wrestled scenery for a year before being given a role. For the next nine years trouped with 15 stock companies and played an estimated 375 different parts. Once tried his own company in Des Moines. Late in 1930 decided to attack New York and at last won a place in Coquette. Also played in Holiday. In 1931 made his screen debut with Richard Dix in The Secret Six.

1931: Secret Six — Magnificent Lie — West of Broadway — Surrender

1932: Almost Married — Disorderly Conduct — Young America — Woman in Room 13 — Rebecca of Sunnybrook Farm

1933: Picture Snatcher — Narrow Corner — Ever in My Heart — Parole Girl — Below the Sea — Before Midnight — Headline Shooter — Blind Adventure — Flying Devils — Ace of Aces
1934: This Man Is Mine — Spitfire — Crime of Helen Stanley — Girl in Danger — Once to Every Woman — One Is Guilty
1935: Wedding Night — Eight Bells — Healer — Gigolette — Hands Across the Table — Navy Wife
1936: Roaming Lady — Final Hour — Straight from the Shoulder — Man Who Lived Twice — Wild Brian Kent
1937: Counterfeit Lady — Let's Get Married — It Can't Last Forever — Awful Truth
1938: Fools for Scandal — Carefree — Crime of Dr. Hallett — Boy Meets Girl — Girls' School — Smashing the Spy Ring — Trade Winds

CONSTANCE BENNETT

Constance Bennett

5′ 4″, blonde hair, blue eyes, 110 lbs.

b. New York City, Oct. 22, 1905

e. Miss Shandor's School; Mrs. Merrill's School; Mme. Balsan's Finishing School, Paris

Divorced from Philip Plant, married to Marquis de la Falaise de las Coudraye

One of the three daughters of Richard Bennett, famous stage star. Went directly into the lead of Cytherea in 1924 and, with the exception of a four-year absence, most of which was spent in France, has been in films ever since.

Cytherea — Into the Net — Code of the West — Goose Hangs High — My Son — My Wife and I — Goose Woman — Sally, Irene and Mary — Rich People — This Thing Called Love — Son of the Gods
1930: Three Faces East — Common Clay — Sin Takes a Holiday — Bought — Two Against the World
1931: Born to Love — What Price Hollywood
1932: Lady with a Past — Rockaby
1933: Our Betters — Bed of Roses — After Tonight — Moulin Rouge — Affairs of Cellini
1934: Outcast Lady
1935. After Office Hours
1936: Everything is Thunder — Lady in Love
1937: Topper
1938: Merrily We Live — Service de Luxe

JOAN BENNETT

Joan Bennett

5′ 3″, blonde hair, blue eyes, 110 lbs.

b. Palisades, N. J., Feb. 27, 1910

e. Private tutors; St. Margaret's School, Waterbury, Conn.; finishing school, France

Divorced from John Martin Fox; married to Gene Markey, playwright; two children

In 1928 played a small part in support of her famous father in the play, Jarnegan. Was induced by producer John W. Considine, Jr. to go to Hollywood. First part was that of Phyllis with Ronald Colman in Bulldog Drummond.

1929: Bulldog Drummond — Three Live Ghosts — Mississippi Gambler — Disraeli
1930: Crazy That Way — Putting on the Ritz — Maybe It's Love — Moby Dick
1932: Careless Lady — She Wanted a Millionaire — Trial of Vivienne Ware — Week Ends Only — Me and My Gal — Wild Girl
1933: Arizona to Broadway — Little Women
1934: Pursuit of Happiness — Man Who Reclaimed His Head
1935: Mississippi — Private Worlds — Two for Tonight — She Couldn't Take It — Man Who Broke the Bank at Monte Carlo
1936: 13 Hours by Air — Big Brown Eyes — Wedding Present — Two in a Crowd
1937: Vogues of 1938
1938: I Met My Love Again — Texas — Artists & Models Abroad — Trade Winds

JACK BENNY

Jack Benny

Jack Kubelsky, 5′ 9″, brown hair, blue eyes, 150 lbs.

b. Chicago, Ill., Feb. 14

e. Waukegan, Ill., and Chicago public schools

Married to Sadye Marks (Mary Livingston)

During vacations and after school, he worked in his father's haberdashery business. Didn't like it, so took the violin his mother had given him and on which she had made him practice faithfully and organized a small orchestra for school dances. Tried to storm the town theatre, but landed only a doorman's job. Then became property man and finally a fiddler in the pit. When the theatre expired, he teamed with a pianist and played in vaudeville for four years. Enlisted in the Navy during the war and appeared in a service show at the Great Lakes Naval Station. Played his violin to little applause, then tried jokes and wangled tremendous applause and a big collection. After the Armistice, he returned to vaudeville minus the violin. Tried radio work and was instant success. Married Sadye Marks who filled in one night for an absent performer and attracted such fan mail she has never missed a program since. In 1928 he was doing his monologue act in a Los Angeles theatre and was signed by MGM for a part in The Hollywood Revue. Has alternated radio and pictures ever since.

1929: Hollywood Revue — Road Show
1930: Medicine Man — Bright Moments — Song Writers' Revue
1933: Mr. Broadway
1934: Transatlantic Merry-Go-Round
1935: Broadway Melody of 1936 — It's in the Air
1936: Big Broadcast of 1937 — College Holiday
1937: Artists and Models
1938: Artists and Models Abroad

Edgar Bergen

5′ 8″, blond hair, blue eyes, 135 lbs.

b. Chicago, Ill., Feb. 16, 1903

e. High school, Chicago; Northwestern University

Created Charlie McCarthy in 1921 and has played with him ever since.

Of Swedish parentage. At 13 discovered he could do tricks with his voice. Earned his way through college with acts at clubs and in local vaudeville. Joined the Red Path Chatauqua with program of ventriloquism, magic and cartoons. Wrote his own sketch, The Operation, and played it on the Keith-Orpheum circuit and in England. In 1930 was featured in Rolfe's Revue in Stockholm, Sweden. Wrote his own scripts and played in several Vitaphone shorts, The Operation, Office Scandal, Donkey Business, The Eyes Have It, Free and Easy, Africa Speaks English. In 1937 was featured regularly on Rudy Vallee's radio programs. Continued in Vitaphone shorts. In 1938 started his feature film career in Goldwyn Follies.

1938: Goldwyn Follies — Letter of Introduction

Joan Blondell

5′ 4″, blonde hair, grey eyes, 120 lbs.

b. New York City, August 30, 1909

Divorced from George Barnes, married to Dick Powell; two children

Her father, Eddie Blondell, known as the original Katzenjammer Kid, was a vaudeville performer for more than forty years. Her mother, sister and brother were also stage folk. Joan herself made her first stage appearance as a babe in arms. Her first twelve birthdays were spent in as many different countries. The longest stay was in Australia, six years. Has crossed this country on tour at least 56 times. Between trips has been a circus hand, a waitress and a department store clerk. At eighteen joined a stock company in Dallas, Texas. Came to Broadway for a part in Tarnish. Played a season in the Ziegfield Follies, then with Ann Harding in The Trial of Mary Dugan. Scored big hit with James Cagney in Penny Arcade and with him went to Hollywood for the movie version, released as Sinner's Holiday.

1930: Sinner's Holiday
1931: Office Wife — Steel Highway — Illicit — My Past
1932: Greeks Had a Name for Them — Blonde Crazy — Crowd Roars — Big City Blues — Three on a Match — Central Park
1933: Broadway Bad — Lawyer Man — Gold Diggers of 1933 — Goodbye Again — Footlight Parade — Havana Widows — Convention City
1934: Kansas City Princess — Smarty — I've Got Your Number — He Was Her Man — Dames
1935: Traveling Saleslady — Broadway Gondolier — We're in the Money — Miss Pacific Fleet
1936: Colleen — Sons O'Guns — Bullets or Ballots — Stage Struck — Three Men on a Horse — Golddiggers of 1937

JOAN BLONDELL

EDGAR BERGEN

HUMPHREY BOGART

1937: King and the Chorus Girl — Perfect Specimen — Back in Circulation — Stand-In
1938: There's Always a Woman

Humphrey Bogart

5′ 11″, dark brown hair, brown eyes

b. New York City, December 25, 1900

p. Maude Humphrey and Dr. Belmont D. Bogart

e. Trinity School, NYC; Andover Academy

Married to Mayo Methot, actress

Left Andover to join the Navy during the World War. Returned home and got a job in a broker's office. Family lived just around the corner from William A. Brady, stage producer, and Humphrey had grown up with the Brady children. Elder Brady rescued him from Wall Street with a job as assistant stage manager, then let him act in a play, Swifty. Both play and player were terrible, but he had later chances in A Wise Child, Cradle Snatchers, etc. In 1931 went to Hollywood and played in Up the River and other films but remained unnoticed by the public until 1935 when his performance on the stage in Petrified Forest jumped him into stardom in the film version.

Up the River — Devil with Women — Body and Soul — Women of All Nations — Love Affair — Midnight
1936: Petrified Forest — Two Against the World — Bullets or Ballots — China Clipper — Isle of Fury — Great O'Malley
1937: Black Legion — Marked Woman — San Quentin — Kid Galahad — Dead End — Stand-In
1938: Swing Your Lady — Crime School — Amazing Dr. Clitterhouse — Racket Busters — Men Are Such Fools — Angels with Dirty Faces

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John Boles

6′ 1″, brown hair, grey-blue eyes, 185 lbs.

b. Greenville, Texas, Oct. 27, 1900

e. Public schools, Greenville; University of Texas

After graduation from college he was preparing to enter the Johns Hopkins medical school, but enlisted instead and served for 20 months with the criminal intelligence bureau of the A. E. F. Made a hit in a service show singing Roses of Picardy and on his return to the United States studied music in New York. Then under Jean de Reszke in Paris. Back in New York he kept interviewing producers until finally obtained a part in the musical, Little Jesse James. Continued in Mercenary Mary, Kitty's Kisses, and Geraldine Farrar's one venture in light opera, The Romany Love Spell. Started his film career with Gloria Swanson in The Loves of Sunya. First singing assignment in The Desert Song.

Loves of Sunya — Bride of the Night — Shepherd of the Hills — Bride of the Colorado — What Holds Men — We Americans — Last Warning — Fazil
1929: Romance of the Underworld — Rio Rita — Scandals
1930: Desert Song — Song of the West — Captain of the Guard
1931: Seed — King of Jazz
1932: Careless Lady — Good Sport — Back Street — Six Hours to Live
1933: Child of Manhattan — My Lips Betray — Only Yesterday — I Believed in You — Beloved — Bottoms Up — Stand Up and Cheer
1934: Wild Gold — White Parade — Music in the Air — Life of Vergie Winters — Age of Innocence
1935: Orchids to You — Curly Top — Redheads on Parade — Littlest Rebel
1936: Rose of the Rancho — Message to Garcia — Craig's Wife
1937: As Good As Married — Stella Dallas — Fight for Your Lady
1938: Romance in the Dark — Sinners in Paradise

Charles Boyer

b. Figeac, France, August 8

e. Schools and Lyceum of Figeac; Sorbonne, and Paris Conservatory

Married to Pat Patterson

Started acting at an early age in his own shows in his father's barn. Went to the Sorbonne to please his parents, left to join the army during the War. Afterwards enrolled at the Paris Conservatory and in 1921 made

JOHN BOLES

CHARLES BOYER

BOBBY BREEN

his debut in Les Jardins de Murcie. Played in L'Homme Enchaine, La Galerie des Glaces, Parrain, Melo, Le Bonheur, Le Voyageur. Appeared in two silent films, then in all-talking Barcarole in 1930 at Berlin. Made French versions of FPI and The Only Girl, then came to Hollywood for French versions of The Big House, Trial of Mary Dugan. Returned to Paris to make L'Epervier, La Bataille and Liliom. Back again to Hollywood for Caravan.

1934. Caravan
1935: Private Worlds — Shanghai — Break of Hearts
1936: Le Bonheur (Franco-American) — Garden of Allah
1937: History Is Made at Night — Tovarich — Mayerling (French) — Conquest
1938: Orage (French) — Algiers

Bobby Breen

b. Montreal, Canada, Nov. 4, 1927

Is the youngest of four children. His mother had been a singer and his brother and two sisters had both begun at an early age. When he was two years old the family moved to Toronto and the next year sister Sally, then 18 and a performer in night clubs, started his musical training. In less than a year he was a feature of the Silver Cafe show, appearing once a week or more through two seasons. Then Sally decided to abandon her own career and become Bobby's manager. When he was just past six, she used her own savings to take him to Chicago where he played two weeks at the Oriental Theatre. After several other engagements, they moved on to New York for a ten-day run at the Paramount Theatre and enrollment in the Professional Children's School. Appeared with Harry Richman in Say When. In 1935 went to Hollywood and signed a long-term contract with 20th Century-Fox. Was immediate success on Eddie Cantor's weekly air show while working on first film.

1936: Let's Sing Again — Rainbow on the River
1937: Make a Wish
1938: Hawaii Calls — Breaking the Ice

George Brent

6' 1", black hair, hazel eyes, 170 lbs.

b. Dublin, Ireland, March 15, 1904

e. University of Dublin

Divorced from Ruth Chatterton and Constance Worth

After graduation from the university he joined the celebrated Abbey Theatre. Came to America determined on a stage career here and landed with a stock company at Elitch's Gardens, Denver. Was leading man there two seasons, acquired other stock experience, then made his New York debut in Those We Love. Was Alice Brady's leading man in Love, Honor and Betray in 1930. First screen role with Ruth Chatterton in The Rich Are Always With Us, 1932.

1932: Rich Are Always with Us — The Crash — So Big — Purchase Price — Miss Pinkerton — Week End Marriage — They Call It Sin
1933: Luxury Liner — Baby Face — From Headquarters — 42nd Street — Keyhole — Lily Turner — Female — Bureau of Missing Persons
1934: Stamboul Quest — Painted Veil — Housewife
1935: Right to Live — Goose and the Gander — Stranded — Front Page — Woman — Special Agent — Living on Velvet — In Person
1936: Snowed Under — Golden Arrow — Case Against Mrs. Ames — Give Me Your Heart — God's Country and the Woman — More Than a Secretary
1937: Mountain Justice — Go-Getter — Submarine D-1
1938: Jezebel — Gold Is Where You Find It — Racket Buster — Secrets of an Actress

Joe E. Brown

Joseph Evans, 5' 7½", dark brown hair, blue eyes, 149 lbs.

b. Holgate, Ohio, July 28, 1892

Married to Katherine F. McGraw; four children

Eldest of a large family. Ran away at nine to join a circus and became a member of an acrobatic troupe billed as the Five Marvelous Ashtons. Has since played in circuses, vaudeville, burlesque, musical comedy, radio skits and movies without missing a season. Tried baseball for a while with the St. Paul Club and was once a rookie for the New York Yankees. Played in the musicals Listen Lester, Jim Jam Gems, Captain Jinks, Twinkle Twinkle. While with the last in Los Angeles was signed by Warner Brothers.

Hit of the Show — Crooks Can't Win — Circus Kid — Burlesque — Take Me Home — Reputation
1930: Sally — Top Speed — Going Wild — Molly and Me — My Lady's Past — Painted Faces — Lottery Bride — On With the Show — Maybe It's Love — Song of the West — Hold Everything — Don't Be Jealous
1931: Broadminded — Local Boy Makes Good
1932: Fireman, Save My Child — You Said a Mouthful — Tenderfoot
1933: Elmer the Great — Son of a Sailor
1934: Very Honorable Guy — Circus Clown — Six-Day Bike Rider
1935: Alibi Ike — Midsummer Night's Dream — Bright Lights
1937: Sons O' Guns — Earth Worm Tractors — Polo Joe
1938: When's Your Birthday — All is Confusion — Riding on Air — Fit for a King — Gladiator — Flirting with Fate

Virginia Bruce

Virginia Briggs, 5' 6½", blonde hair, blue eyes, 128 lbs.

b. Minneapolis, Minn., September 29, 1910

e. Grammar school, Minneapolis; high school, Fargo, N. D.

Divorced from John Gilbert, one daughter; married to J. Walter Ruben, director

Father an insurance broker. After her graduation from high school, the family moved to Los Angeles and she obtained small parts in Paramount Pictures. In 1931 signed a contract with MGM, but after several pictures in which she never rose above minor roles, went to New York and appeared in such stage hits as Smiles, America's Sweetheart, Whoopee. Returned to Hollywood in 1934 for star rating.

Why Bring That Up — Woman Trap — Slightly Scarlet — Young Eagles — Love Parade — Lillies of the Field
1930: Only the Brave — Paramount on Parade — Safety in Numbers
1931: The Miracle Man — Winner Take All — Hell Divers — Are You Listening — Wet Parade — Kongo
1934: Jane Eyre — Dangerous Corner — Mighty Barnum
1935: Society Doctor — Shadow of Doubt — Times Square Lady — Escapade — Murder Man — Here Comes the Band — Let 'Em Have It — Metropolitan
1936: Garden Murder Case — Great Ziegfeld — Born to Dance
1937: Women of Glamour — When Love Is Young — Between Two Men — Wife, Doctor and Nurse
1938: Bad Man of Brimstone — Arsene Lupin Returns — Yellow Jack — Woman Against Woman — There Goes My Heart — There's That Woman Again

Bob Burns

Robin Burns

b. Van Buren, Arkansas

His father, W. R. Burns, was county engineer and Bob (he disposed of the Robin in short order) grew up in the Ozark mountains. Spent some time at the University of Arkansas. Liked music and rehearsed with the town orchestra. Discovered his bazooka while messing around a plumber shop. Toured the South, 1911, with the Black Cat Minstrel Show. Tried peanut farming in Oklahoma and hay farming in Arkansas. Went west and got a job as a civil engineer in Salt Lake City. Organized a vaudeville troupe and went broke in Utah. Put on his own act as the Harmony Hobo. Wandered about, riding the rods and occasionally playing vaudeville through every state in the Union. When the War broke out, enlisted in the Marines and became a gunnery sergeant and rifle champion of the A. E. F. Stayed overseas a year, then came back to New York and moaned on his bazooka in night clubs. In 1930 hit Hollywood and worried along on small parts. Broke into radio on local stations, then clicked on Rudy Vallee's program and later Bing Crosby's. Played in Republic's Sing

GEORGE BRENT

JOE E. BROWN

VIRGINIA BRUCE

ing Vagabond. Was tried by Paramount in Rhythm on the Range and immediately tied to a contract.
1935: Singing Vagabond
1936: Rhythm on the Range
1937: Big Broadcast of 1937 — Waikiki Wedding — Mountain Music — Wells Fargo
1938: Radio City Revels — Tropic Holiday — Arkansas Traveler

James Cagney

5′ 8½″, red hair, brown eyes, 150 lbs.

b. New York City, July 17, 1904

p. Carolyn Nelson and James Cagney

e. Stuyvesant high school and Columbia University

Married to Frances Vernon

James, Jr., was born at Eighth Street and Avenue D, NYC, the son of a bookkeeper, and acquired his tough-guy training at an early age when his father owned for a time a saloon on Eighth Avenue. Moved uptown to Yorkville when his father obtained another job. Graduated from high school and enrolled for fine arts course at Columbia. Left college later when his father died and went to work to keep his brother in medical school. Wrapped bundles at Wanamakers, then into vaudeville with a stage struck friend. Was fairly successful as a female impersonator, but disliked the wisecracks, so found a job with a brokerage company. Returned to the stage as a chorus boy in the musical comedy, Pitter Patter, and practiced so hard at dancing that he was soon a specialty performer. For next few years toured the tank towns in a variety of vaudeville acts. At last his red hair and aggressive look landed an important part in the Maxwell Anderson-Jim Tully play, Outside Looking In. Played with Mary Boland in Women Go On Forever, then took part in and helped stage The Grand Street Follies. Attracted attention with Joan Blondell in Maggie the Magnificent and the two teamed for Penny Arcade. Warners bought the play (released as Sinners' Holiday) and the pair went along to Hollywood late in 1930.

1931: Sinners' Holiday — Doorway to Hell — Steel Highway — Public Enemy
1932: Blonde Crazy — Crowd Roars — Taxi — Winner Take All
1933: Hard to Handle — Picture Snatcher — Mayor of Hell — Footlight Parade — Lady Killer
1934: Here Comes the Navy — Jimmy the Gent — He Was Her Man — St. Louis Kid
1935: Devil Dogs of the Air — Midsummer Night's Dream — Frisco Kid — Irish in Us — G-Men
1936: Ceiling Zero — Great Guy
1937: Something to Sing About
1938: Boy Meets Girl — Angels with Dirty Faces

Eddie Cantor

Edward Iskowitz

b. New York City, Jan. 31, 1893

e. Public schools, NYC

Married, five daughters

Parents died during his first year. Was raised by his grandmother. First stage appearance was an Amateur Night at Miner's on the Bowery and brought a first prize. At 14 made his debut at Clinton Music Hall. Served as singing waiter in a Coney Island beer garden. Joined Gus Edwards' Kid Kabaret in 1912. During 1914 and 1915 was in vaudeville in act called Cantor and Lee. Went to the west coast for musical Canary Cottage. In 1916 scored in Midnight Frolic and for next three years was in Ziegfield Follies. In 1920 was star of The Midnight Rounders and the next year of Make It Snappy. In 1923 played Kid Boots, which ran three years, and also made a film version. This followed by the Follies again, Special Delivery, Glorifying the American Girl and Whoopee. The last made into a film for Goldwyn and he has continued in film work since, alternating with radio since 1931.

1930: Whoopee
1932: Palmy Days — Kid from Spain
1933: Roman Scandals
1934: Kid Millions
1936: Strike Me Pink
1937: Ali Baba Goes to Town

BOB BURNS

JAMES CAGNEY

EDDIE CANTOR

Madeleine Carroll

5′ 5″, ash blonde hair, blue eyes, 122 lbs.

b. West Bromwich, England, Feb. 26, 1906

e. Birmingham University

Married to Captain Philip Astley

Her professor father wanted her to follow a teaching career and for a while after obtaining her B. A. she taught in a girls' seminary. Finally departed for London to carve out a theatrical career. First part was in The Lash, a stock production to tour the provinces, which lasted only a few weeks. Got along by modelling hats until actor Seymour Hicks engaged her for his company. While rehearsing for first play took a screen test and won a part in the film Guns of Loos. Continued in British films until 1936, when Hollywood offers at last conquered.

Guns of Loos — What Money Can Buy — First Born — Atlantic — American Prisoner — Young Woodley — Kissing Cup's Race — The W. Plan — Escape
1931: School for Scandal — French Leave — Madame Guillotine — Fascination
1933: Sleeping Car — I Was a Spy
1934: World Moves
1935: Loves of a Dictator — Thirty-Nine Steps
1936: Secret Agent — Case Against Mrs. Ames — General Died at Dawn — Lloyds of London
1937: On the Avenue — It's All Yours — Prisoner of Zenda
1938: Blockade

Claudette Colbert

Claudette Chauchion, 5′ 5″, brown hair, brown eyes, 103 lbs.

b. Paris, France, September 13, 1905

e. Public schools in Paris and New York City; Art Students League, NYC

Academy Award, 1934, It Happened One Night

Divorced from Norman Foster, married to Dr. Joel Pressman

She was christened Claudette, but her father reduced it to Lily. Started her education in Paris and finished in New York with the intention of becoming a fashion designer or an artist. A chance acquaintance at a tea suggested that she try the stage and introduced her to author Ann Morrison, who got her a three-line part in The Wild Westcotts. First leading role was in The Marionette Man, which died young. Finally made a hit in A Kiss in a Taxi. While playing with Walter Huston in The Barker made her first film, Love O' Mike, a Paramount silent. This followed by Hole in the Wall. She didn't like silent films and went back to the stage in O'Neill's Dynamo, but returned to the screen in the all-talking The Lady Lies.

1930: Big Pond — Young Man of Manhattan — Manslaughter — Secrets of a Secretary — Honor Among Lovers — Smiling Lieutenant — His Woman — Wiser Sex — Misleading Lady — Man from Yesterday
1932: Sign of the Cross — Phantom President
1933: Tonight Is Ours — I Cover the Waterfront — Torch Singer — Three-Cornered Moon
1934: It Happened One Night — Four Frightened People — Cleopatra — Imitation of Life
1935: Gilded Lily — Private Worlds — Bride Comes Home
1936: Under Two Flags
1937: Maid of Salem — I Met Him in Paris — Tovarich
1938: Bluebeard's Eighth Wife

Ronald Colman

5′ 11″, dark brown hair and eyes, 158 lbs.

b. Richmond, Surrey, England, Feb. 9, 1891

e. Hadley School, Littlehampton, Sussex

Divorced from Thelma Raye. Married Benita Hume, 1938.

Left school at 16 when his father died; obtained a job as office boy in a steamship company; in five years was a junior accountant. In 1914 became a private in Kitchener's "Contemptibles," the London Scottish Regiment. Saw four years service and after the Armistice tried the London stage with little success. In 1920 arrived at Ellis Island with 3 clean collars, 2 letters of introduction and $37. Finally obtained a part with Robert Warwick in The Dauntless Three which soon died. But George Arliss had seen him and gave him a role in The Green Goddess.

While in London had played small parts in several British films. In 1922 was signed to support Ruth Chatterton and Henry Miller in picture called La Tendresse. Then jumped to lead role opposite Lillian Gish in The White Sister, which was filmed in Italy. On return was much in demand.

Lady Windermere's Fan — Beau Geste — Dark Angel — Stella Dallas — His Supreme Moment — Her Sister from Paris — Winning of Barbara Worth — Magic Flame — Night of Love — Rescue — Two Lovers — Bulldog Drummond — Condemned — Raffles — Devil to Pay — Unholy Garden — Arrowsmith

1932: Cynara
1933: The Masquerader
1934: Bulldog Drummond Strikes Back
1935: Clive of India — Man Who Broke the Bank at Monte Carlo — A Tale of Two Cities
1936: Under Two Flags
1937: Lost Horizon — Prisoner of Zenda
1938: If I Were King

Gary Cooper

Frank J. Cooper, 6′ 2″, dark brown hair, blue eyes, 175 lbs.

b. Helena, Montana, May 7, 1901

Second son of Justice Charles H. Cooper of Montana Supreme Court

e. Helena public schools, Dunstable School, England, Grinnell College, Iowa.

Married to Veronica Balfe (screen name, Sandra Shaw)

Studied art at college, drove bus in Yellowstone Park during vacations. Left school in 1924 to take a job as cartoonist on the Helena Independent. When he had saved $200, went to Los Angeles. Failed to get on a newspaper and became house-to-house canvasser for a portrait photographer, selling drapery and advertising space on a theatre curtain as a sideline. These failed and his cash dwindled. At last discovered that a boyhood friend was hiring cowboy extras at the Fox studio and obtained small parts in several westerns. Then Hans Tissler, independent producer, gave him a chance opposite Eileen Sedgwick in a two-reel film. His performance led to the lead role in The Winning of Barbara Worth and a Paramount contract, beginning with Clara Bow and "It".

Children of Divorce — Wings — Arizona Bound — Nevada — His Woman — Fighting Caravans — City Streets — I Take This Woman

1932: Devil and the Deep

1933: Farewell to Arms — Today We Live — If I Had a Million — One Sunday Afternoon — Design for Living — Alice in Wonderland

1934: Operator 13 — Now and Forever

1935: Lives of a Bengal Lancer — Peter Ibbetson — Wedding Night

1936: Desire — General Died at Dawn — Plainsman — Mr. Deeds Goes to Town

1937: Souls at Sea

1938: Adventures of Marco Polo — Bluebeard's Eighth Wife — Cowboy and the Lady

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Jackie Cooper

Blond hair, hazel eyes

b. Los Angeles, Calif., Sept. 15, 1923

p. Mr. and Mrs. Charles J. Bigelow

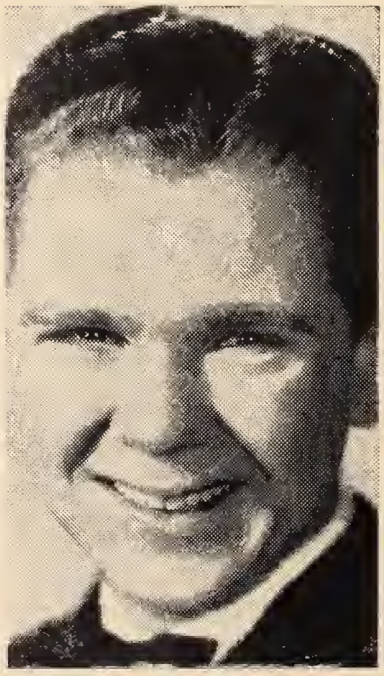
e. Private tutor

His mother was a vaudeville pianist and after the advent of sound occasionally worked at movie studio. Family lived just a few blocks from the MGM lot. Small bit in a Lloyd Hamilton comedy was his first film appearance. Some time later his mother was working in the Fox music department and Jackie sang a number in the Fox Movietone Follies. 1930. The next year he joined Hal Roach's Our Gang and the major studios began to borrow him for feature pictures.

1930: Fox Movietone Follies
1931: Our Gang comedies — Skippy — Donovan's Kid
1932: Sooky — Champ
1933: Divorce in the Family — When a Feller Needs a Friend — Bowery — Lone Cowboy
1934: Treasure Island — Peck's Bad Boy
1935: Dinky — O'Shaughnessey's Boy
1936: Tough Guy — Devil Is a Sissy
1937: Boy of the Streets
1938: White Banners — That Certain Age — Gangster's Boy — Newsboy's Home

MADELEINE CARROLL

GARY COOPER



JACKIE COOPER

Joan Crawford

Lucille LeSueur, 5′ 4″, brown hair, light blue eyes, 130 lbs.

b. San Antonio, Texas, March 23, 1908

e. Kansas City schools

div. Douglas Fairbanks, Jr. 1933, Married Franchot Tone, separated 1938

Left home against parents' wishes to join Ernie Young's Revue "Innocent Eyes" in Chicago, 1922. Went to New York for Shuberts' "Passing Show" at the Winter Garden. Harry Rapf, MGM associate producer, took her to Hollywood under contract. First film role as extra in Pretty Ladies, 1925

Sally, Irene and Mary — Paris — Taxi Dancer — The Unknown — Spring Fever — West Point — Four Walls — Adrienne Lecouvreur — Dancing Daughters — Dream of Love — Duke Steps Out — Hollywood Revue — Our Modern Maidens — Untamed — Montana Moon

1933: Our Blushing Brides — Dance, Fools, Dance — Paid — Laughing Sinners — Possessed — Rain — Letty Lynton
1934: Dancing Lady — Today We Live — Sadie McKee — Forsaking All Others —
1935: No More Ladies — I Give My Life
1936: Gorgeous Hussy — Love on the Run
1937: Last of Mrs. Cheyney — Bride Wore Red
1938: Mannequin — The Shining Hour

Bing Crosby

Harry Lillis Crosby, 5′ 9″, light brown hair, blue eyes, 165 lbs.

b. Tacoma, Wash., May 2, 1904

Won nickname for vehemence shooting toy Indians

e. Spokane, Wash., public schools, studied law at Gonzaga College

Married to Dixie Lee, has four children

His family wanted him to become a lawyer, but the smell of greasepaint was too tempting—he had once played the lead in a school production of Julius Caesar and had worked between classes in the property department of a Spokane theatre. At college he joined the glee club, then with fellow singer Al Rinker organized an orchestra. After averaging $18 per week, they decided California offered a better chance and went to Los Angeles where Mildred Bailey, Al's sister, got them a job at the Tent Cafe. Vaudeville experience followed, then Paul Whiteman heard them sing and signed them. In New York Harry Barris completed the trio and the Rhythm Boys jumped to fame. Three years later the three of them went to the Coconut Grove, Los Angeles. The trio held, but Bing was winning individual notice. He appeared in a Pathe comedy, Two Plus Fours, then Mack Sennett signed him for a series of shorts. Before even the first was released, Paramount took him to the New York theatre and signed him for the Big Broadcast.

1933: College Humor—Too Much Harmony—Going Hollywood
1934: We're Not Dressing—She Loves Me Not —Here Is My Heart
1935: Mississippi—Two for Tonight—Big Broadcast 1936
1936: Anything Goes—Rhythm on the Range—Pennies from Heaven
1937: Waikiki Wedding — Double or Nothing
1938: Doctor Rhythm — Sing You Sinners — Paris Honeymoon

Danielle Darrieux

5′ 4″, light brown hair, grey-green eyes, 118 lbs.

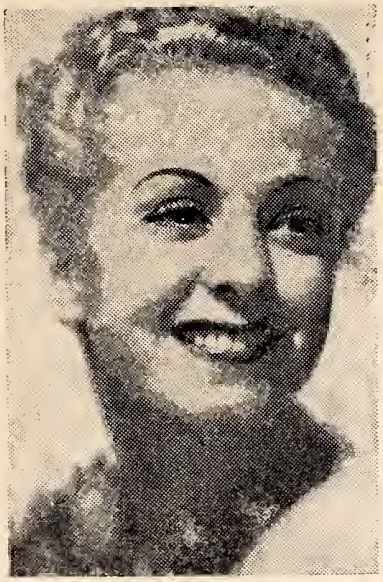
b. Bordeaux, France, May 1, 1917

e. Lycee LaTour and Conservatoire de Musique, Paris

Married to Henri Decoin, scenarist

p. Marie-Louise Darrieux, singing teacher, and Dr. Jean Darrieux, eye specialist

While she was very young her father died from wounds received in the World War. She lived quietly with her mother, studying violoncello at the Conservatoire until she was 14. In that year answered an ad in a French film magazine and won the lead in Le Bal. During the next years played in several stage performances and 24 films, among them L'Or Dans La Rue, La Crise Est Finie, Club Des Femmes. Married Henri Decoin, French ace and scenarist, at 17. In 1937 appeared in Mayerling with Charles Boyer, which, after collecting awards around the world, brought her a



DANIELLE DARRIEUX

JOAN CRAWFORD

BING CROSBY

five-year contract with Universal. Came to the United States late in 1937 and immediately started tutoring in English for her first American film.

1938: Rage of Paris

Bette Davis

Ruth Elizabeth Davis, 5′ 3″, blonde hair, blue eyes, 108 lbs.
b. Lowell, Mass., April 5, 1908
e. Newton High School and Cushing Academy, Ashburnham, Mass.
Divorced from Harmon O. Nelson
Academy Award, 1935, for performance in Dangerous

Played in amateur theatricals at high school and at Cushing Academy, where she paid part of her expense by waiting on table and met her future husband, a fellow student. Considered dancing as a career but was persuaded by Frank Conroy to try the stage. Went with her mother to New York and enrolled in John Murray Anderson's dramatic school. Within a year won two scholarships and a job with George Cukor's stock company in Rochester. Played stock at the Cape Cod Playhouse one week—long enough to attract the attention of James Light, who gave her a part in The Earth Between, which reached Broadway. Appeared with Blanche Yurka in Ibsen repertory, which brought her to 1929 and success in Broken Dishes, followed by Solid South with Richard Bennett. Went to Hollywood at end of 1930 and played young girl parts (first film Bad Sister) until offered a real chance with George Arliss in The Man Who Played God.

Seed — Waterloo Bridge — Juvenile Court — Menace — Man Who Played God — So Big — Hell's House
1932: Crowd Roars — Three on a Match — Cabin in the Cotton — Dark Horse — 20,000 Years in Sing Sing — Parachute Jumper
1933: Ex-Lady — Working Man — Bureau of Missing Persons
1934: Jimmy the Gent — Housewife — Big Shakedown — Fog over Frisco — Fashions of 1934 — Of Human Bondage
1935: Bordertown — Girl from 10th Avenue — Front Page Woman — Special Agent — Dangerous
1936: Golden Arrow
1937: Marked Woman — Kid Galahad — It's Love I'm After — That Certain Woman
1938: Jezehel — The Sisters

Olivia De Havilland

5′ 3″, light brown hair, brown eyes, 110 lbs.
b. Tokyo, Japan, July 1, 1916
e. Grammar school and Notre Dame Convent, Saratoga; Los Gatos High School

Her father was a patent attorney in Tokyo. She was brought to the United States by her mother when she was two years old During last year in high school won a scholarship to Mills College but was started on a dramatic career by a school production of A Midsummer Night's Dream. Reinhardt, preparing to put on the same play in the Hollywood Bowl, was in the audience. She was introduced and wangled permission to come to his rehearsals. Persistence made her understudy to the understudy for Gloria Stuart, who was to play Hermia. Film work kept Miss Stuart from the cast and the understudy fell ill. Olivia stepped in and remained in throughout the entire tour. When Reinhardt made his film version, she came along for the same role, first trying out before the cameras in Alibi Ike.

1935: Alibi Ike — Midsummer Night's Dream — Irish In Us — Captain Blood
1936: Anthony Adverse — Charge of the Light Brigade
1937: Call It a Day — It's Love I'm After — Great Garrick
1938: Gold Is Where You Find It — Adventures of Robin Hood — Four's a Crowd — Hard to Get

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Marlene Dietrich

Mary Magdalene von Losch, 5′ 5″, red-gold hair, blue eyes, 120 lbs.
b. Weimar, Germany, Dec. 27, 1904
e. Private school at Weimar; musical academy in Berlin; Reinhardt's dramatic school
Married to Rudolph Sieber, director; one child

Her father was a first lieutenant in a regiment of grenadiers. Her early years were spent

BETTE DAVIS

OLIVIA DE HAVILLAND

MARLENE DIETRICH

quietly at Weimar. Soon after the outbreak of the World War, her father was killed on the Russian front and her mother took her to Berlin. When the post-war revolution started, they returned to Weimar. In 1921 she went again to Berlin to study violin at the Hoschschule fur Musik. A wrist injury shifted her attention to the stage and she enrolled in the Max Reinhardt school. First stage appearance was in The Taming of the Shrew. Did extra work at the Berlin studio of UFA, usually playing society woman roles. First stage success was in The Great Baritone, followed by a musical, It's In the Air. Accepted an offer to star in German films. Played in I Kiss Your Hand, Madame; Princess Ohala, Three Loves. The Blue Angel with Emil Jannings established a worldwide reputation and she accepted an offer from Paramount. Came to Hollywood in 1930.
1930: Morocco
1931: Dishonored
1932: Shanghai Express — Blonde Venus
1933: Song of Songs
1934: Scarlet Empress
1935: Devil Is a Woman
1936: Desire — Garden of Allah
1937: Knight Without Armor — Angel

Dionne Quintuplets

Yvonne, Annette, Cecile, Emilie and Marie Dionne
b. Callander, Ontario, Canada, May 28, 1934
1936: Country Doctor — Reunion
1937: Short subjects
1938: Quintupland (short) — Five of a Kind

Richard Dix

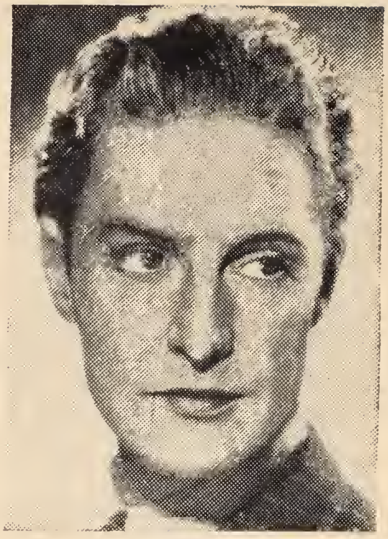
Ernest Carleton Brimmer, 6′, dark brown hair, brown eyes, 180 lbs.
b. St. Paul, Minn., July 18, 1895
e. St. Paul public schools; University of Minnesota; Northwestern School of Dramatics
Married to Virginia Webster

Joined at St. Paul stock company after graduation from Northwestern. Then stock in Pittsburgh and Dallas and at last to New York for a part with Faversham in The Hawk. After a year in New York, he signed with the Oliver Morosco company in Los Angeles and played leads there until movie offers wooed him away from the stage. First film: Not Guilty.
Not Guilty — Christian — Vanishing American — Quarterback — Redskin — many other silent films
1929: Nothing But the Truth — Wheel of Life — Love Doctor — Redskin
1930: Lovin' the Ladies — Seven Keys to Baldpate — Cimarron
1931: Donovan's Kid — Public Defender — Secret Service — Lost Squadron
1932: Roar of the Dragon — Conquerors — Hell's Highway — Liberty Road
1933: Great Jasper — No Marriage Ties — Ace of Aces — Day of Reckoning
1934: Stingaree — His Greatest Gamble
1935: West of the Pecos — Arizonian — Transatlantic Tunnel (British)
1936: Yellow Dust — Special Investigator — Devil's Squadron
1937: Devil's Playground — It Happened in Hollywood — Devil Is Driving
1938: Blind Alibi — Sky Giant

Robert Donat

6′, auburn hair, brown eyes, 168 lbs.
b. Withington, Manchester, England, March 18, 1905
Married to Ellen Voysey

Attended local schools then studied for the stage under James Bernard at Manchester. First appearance at 16 as Lucius in Julius Ceasar. For several years toured with stock companies through north England. 1924-28 was a member of Sir Frank Benson's famous Shakespearean troupe. 1928-29 was leading man at the Playhouse, Liverpool. 1929-30 at the Festival theatre, Cambridge. 1930-31 at the Embassy theatre, London, making notable success as Gideon Sarn in Precious Bane. In 1931 played in St. Joan and created part of Charles Cameron in A Sleeping Clergyman at the Malvern Festival, which he repeated in 1934 and also took to London. Entered films in 1932 when he was selected by Alexander Korda at formation of London Film Productions and placed under contract.
1932: Men of Tomorrow — That Night in London — Cash



ROBERT DONAT

MELVYN DOUGLAS

ELLEN DREW

1933: Private Life of Henry VIII
1934: Count of Monte Cristo
1935: Thirty-Nine Steps
1936: Ghost Goes West
1937: Knight Without Armor
1938: The Citadel

Brian Donlevy

6′, brown hair, blue eyes
b. Portadown, County Armagh, Ireland. 1901
e. Public schools, Cleveland, Ohio; St. Johns Military Academy, Wis.
Was brought to the United States when thirteen months old. Family lived in Cleveland for some years, then moved to Sheboygan, Wis. Ran away from military school and talked his way into a Wisconsin national guard unit preparing to join the Pershing expedition into Mexico. After nine months on the border, joined the Lafayette Escadrille in France and saw several years flying service in the World War, wounded twice. After the War was given an appointment to Annapolis, but left soon to try his luck on the stage. Met Louis Wolheim and was slipped by him into the cast of What Price Glory. When its phenomenal run ended, he played in Three for One, The Milky Way, Life Begins at 8:40 and others. In 1929 had appeared with Harold Lloyd in the film, Mother's Boy. In 1935 signed for a part in Lloyd's The Milky Way and while waiting for production to begin jumped to public notice in the role of Knuckles in Barbary Coast.
1929: Mother's Boy
1935: Barbary Coast — Mary Burns, Fugitive — Another Face
1936: Milky Way — Strike Me Pink — 13 Hours by Air — Human Cargo — Half Angel — High Tension — 36 Hours to Kill
1937: Crack-Up — Midnight Taxi — This Is My Affair — Born Reckless
1938: In Old Chicago — We're Going to Be Rich — Sharpshooters

Melvyn Douglas

Melvyn E. Hesselberg, 6′ 1½″, blond hair, hazel eyes, 180 lbs.
b. Macon, Georgia, April 5, 1901
p. Lena Shakleford and Edouard Hesselberg, concert pianist
Married to Helen Gahagan, one son
His father's professional career kept the family moving frequently and Melvyn's education was acquired at various schools in eight states, Canada and Germany. While in high school at Lincoln, Nebraska, he played in a community production and first thought of acting as a career. The literary muse claimed him next and he began collecting rejection slips. Then the War intervened and he enlisted, spending a year with the Medical Corps at Fort Lewis, Washington. After the Armistice he followed his family to Chicago. There his school dramatic coach was conducting a Shakespearean Repertory company and he joined the troupe. To get more experience, he served two seasons in the Detroit Little Theatre under Jessie Bonstelle, then headed for Broadway. His first part there was as gangster Ace Wolfgang in A Free Soul. Played in The Silver Cord, Recapture, Candlelight and Tonight or Never. Attracted such attention in the last that he was signed for the lead in the film version opposite Gloria Swanson.
As You Desire Me — Prestige — Wiser Sex — Broken Wing — Dark House — Nagana
1933: Counselor-at-Law
1934: Dangerous Corners
1935: People's Enemy — Annie Oakley — Mary Burns, Fugitive
1936: Lone Wolf Returns — And So They Were Married — Theodora Goes Wild — Georgeous Hussy
1937: Women of Glamour — I'll Take Romance — I Met Him in Paris — Angel — Captains Courageous
1938: Arsene Lupin Returns — Fast Company — Toy Wife — There's Always a Woman — That Certain Age — The Shining Hour — There's That Woman Again

Ellen Drew

Terry Ray
b. Kansas City, Mo., Nov. 23, 1915
e. Kansas City and Chicago public schools
Married to Fred Wallace, studio technician; one child
Family moved to Chicago and while she was in her second year at high school there, her

father and mother separated. Daughter Terry decided she should go to work. Started as a clerk in Marshall Field's, then a Grant's five-and-ten. Went to Hollywood with some friends on promise of a job and became a sales girl in a confectionery store. Met and married Fred Wallace, then through agent William Demarest obtained a Paramount contract and a screen name. First role, a bit part in Yours for the Asking.

1936: Yours for the Asking — Return of Sophie Lang
1937: My American Wife
1938: Sing, You Sinners — If I Were King

Irene Dunne

5′ 4″, brown hair, blue-grey eyes, 115 lbs.

b. Louisville, Kentucky, July 14, 1904

e. Loretta Academy, Louisville; a convent in St. Louis; Chicago College of Music

Married to Dr. Francis Griffin, dental surgeon

Her ancestors for many generations were Kentuckians. Her father, Joseph J. Dunne, was a builder of Ohio River steamboats. Encouraged by friends, she decided on a musical career and attended the Chicago College of Music, graduating in 1926. Went to New York and spent one season in the Metropolitan Opera chorus. Tried out for and won the lead role in the musical comedy Irene. Continued in Lollipops, Sweetheart Time, City Chap — then a seventy-weeks run in Showboat. Was asked to take a film test and given tryout part in routine film, Leathernecking. RKO was casting Cimarron and her proof of ability to look all ages from 18 to 80 brought her the coveted role of Sabra Cravat.

1931: Leathernecking — Cimarron
1932: Consolation Marriage — Symphony of Six Million — Thirteen Women — No Other Woman — Back Street
1933: Secret of Madame Blanche — Silver Cord — Ann Vickers — If I Were Free
1934: Stingaree — This Man Is Mine — Age of Innocence — Sweet Adeline
1935: Roberta
1936: Magnificent Obsession — Showboat — Theodora Goes Wild
1937: High, Wide and Handsome — Awful Truth
1938: Joy of Living

Deanna Durbin

Edna Mae Durbin, 5′ 3½″, brown hair, blue eyes, 112 lbs.

b. Winnipeg, Canada, Dec. 4, 1922

e. Public schools, Los Angeles

Family moved to Los Angeles when she was one year old. Was singing with remarkable clarity as son as she could talk. Had—and has—operatic ambitions and took lessons consistently. While still in high school was heard at a recital by an actor's agent who sent her to study under Andres de Segurola. Was introduced over the air on national hook-ups, then launched on the screen in Three Smart Girls.

1936: Three Smart Girls
1937: One Hundred Men and a Girl
1938: Mad About Music — That Certain Age

Nelson Eddy

6′, blonde hair, blue eyes, 173 lbs.

b. Providence, R. I., June 29, 1901

e. Rhode Island Normal School, night school, correspondence courses

While in school sang in Providence church choirs. Went to work at fourteen, but kept up music on the side. First job was as telephone operator at the Mott Iron Works. For five years was reporter, copy reader, etc. on the Philadelphia Press, Evening Ledger and Bulletin. Wrote ads for several agencies, but usually was fired for spending too much time on music. Learned operatic arias from phonograph records. First stage appearance was in 1922, a society show, The Marriage Tax. Later sang important parts with the Savoy Opera Company in Iolanthe and Pirates of Penzance. Appeared with the Philadelphia Operatic Society and won competition for role of Amonasro in Aida. Made New York debut in 1924 as Pagliacci. Continued in opera and on the concert stage until 1933. In that year a substitute appearance in Los Angeles brought such response that studio agents pursued him, MGM's winning with a long-term contract. First screen performance was with Joan Crawford in Dancing Lady. In 1935 Naughty Marietta with Jeanette MacDonald scored a smash hit.

IRENE DUNNE

DEANNA DURBIN

NELSON EDDY

1933: Dancing Lady — Broadway to Hollywood
1934: Student Tour
1935: Naughty Marietta
1936: Rose Marie
1937: Maytime — Rosalie
1938: Girl of the Golden West — Sweethearts

Stuart Erwin

5′ 9″, light brown hair, grey-green eyes, 165 lbs.

b. Squaw Valley, Fresno County, Calif., Feb. 14

p. Martha and S. A. Erwin

e. Public schools; University of California

Married to June Collyer, two children

Early ambition was to be a newspaperman and he saved enough money to go to college. After one year at the University, however, decided to use the cash for stage training and entered Egan's Dramatic School in Los Angeles. First appearance was as a substitute actor without pay in White Collars. Then the featured role in Cousin Henry for a 48-week run. Signed with Edward Everett Horton's coast company for a series of plays, working as actor and stage manager in Beggar on Horseback, The Butter and Egg Man, The Tavern, Strawberry Blonde, Chicago. While playing in Women Go On Forever accepted an offer for the film, Sally of My Dreams.

Sally of My Dreams — This Thing Called Love — Men Without Women — Cockeyed World —Speakeasy — Exalted Flapper — Young Eagles — Dangerous — Nan McGrew — Love Among the Millionaires — Playboy of Paris — Only Saps Work — Along Came Youth — Face in the Sky — Crime of the Century — International House — Under the Tonto Rim — Hold Your Man — Stranger's Return — Day of Reckoning — Going Hollywood — Before Dawn

1934: Palooka — Viva Villa — Stranger's Return — Chained — Band Plays On — Bachelor Bait — Party's Over

1935: After Office Hours

1936: Ceiling Zero — Exclusive Story — Absolute Quiet — Women Are Trouble — All American Chump — Pigskin Parade

1937: Dance Charlie Dance — Slim — Second Honeymoon — Checkers — Mr. Boggs Steps Out — Small Town Boy — I'll Take Romance

1938: Three Blind Mice — Passport Husband

Madge Evans

5′ 4½″, blonde hair, grey-green eyes, 116 lbs.

b. New York City, July 1, 1909

e. Private tutors

Born to the show business, she acquired her education in small doses from tutors. At age of two posed for the once famous Fairy Soap ads, then modelled for juvenile book illustrators. At the age of eight appeared with Robert Warwick in the film, Sudden Riches, and during the next years played with Alice Brady, Ethel Clayton, Montague Love, Holbrook Blynn. At 13 was John Barrymore's leading lady in Peter Ibbetson, then opposite Richard Barthelmess in Classmates. Shifted to the stage and appeared in Conquering Male, Dread, Our Betters, Daisy Mayme, The Marquis, Philip Goes Forth. The last brought another movie contract, beginning with Son of India.

Son of India — Guilty Hands — Sporting Blood — West of Broadway — Lovers Courageous — Heartbreak

1933: Made on Broadway — Day of Reckoning — Dinner at Eight — Beauty for Sale — Broadway to Hollywood — Hell Below — Nuisance — Mayor of Hell

1934: Fugitive Lovers — Show Off — Paris Interlude — Death on the Diamond — What Every Woman Knows — Grand Canary — Helldorado — Stand Up and Cheer

1935: David Copperfield — Age of Indiscretion — Calm Yourself — Men Without Names — Transatlantic Tunnel (British)

1936: Exclusive Story — Moonlight Murder — Piccadilly Jim — Pennies from Heaven

1937: Espionage — Thirteenth Chair

1938: Sinners In Paradise

. . . . and the people who make them”

MADGE EVANS

DOUGLAS FAIRBANKS, JR.

ALICE FAYE

Douglas Fairbanks, Jr.

6′ 1″, light brown hair, blue eyes, 170 lbs.

b. New York City, Dec. 9, 1907

p. Beth Sully and Douglas Fairbanks

e. Private tuition and military and art schools in New York, London, Paris, Pasadena and Los Angeles.

Divorced from Joan Crawford, May, 1933

His education, varied and cosmopolitan, tended always towards art and he is now a fair writer and a good caricaturist. Made his first screen apearance as an extra in one of his father's films at the age of 13. At 14 claimed he was 18 and was launched by Paramount in Stephen Steps Out, a colossal failure. Returned to Paris for several years more art study, then headed for Hollywood, jumped his age to 20, and played in such stock pictures as Wild Horse Mesa, Air Mail. Has had stage experience in Young Woodley, Saturday's Children, The Jest, Romeo and Juliet. In 1934 returned to the stage for Moonlight Is Silver and Wedding Journey. Made his first real screen success in Stella Dallas and in A Woman of Affairs with Greta Garbo.

Stephen Steps Out — Wild Horse Mesa — Air Mail — The Barker — Toilers — Stella Dallas — Is Zat So — Texas Steer — Brass Band — Woman of Affairs

1929: Power of the Press — Careless Age — Fast Life — Our Modern Maidens — Jazz Age — Forward Pass — Loose Ankles — Song of Songs

1930: Dawn Patrol — One Night at Susie's — Sin Flood — Way of All Men — Party Girl — Little Accident — Outward Bound

1932: It's Tough to be Famous — Union Depot — Love Is a Racket — Scarlet Dawn

1934: Catherine the Great — Success at Any Price

1935: Mimi (British film)

1936: Amateur Gentleman Accused — Jump for Glory

1937: Prisoner of Zenda

1938: Having Wonderful Time Joy of Living — Rage of Paris — Young in Heart

Alice Faye

b. New York City, May 5, 1915

e. New York public schools

Married to Tony Martin

Started with Chester Hale's dancing classes and toured the Loew eastern circuit in a Hale stage show unit. Appeared in the choruses of the Hollywood and Palais D'Or restaurants, then of George White's Scandals. Joined the Rudy Vallee program as featured singer and when in Hollywood with him signed for a part in the film version of the Scandals.

1934: George White's Scandals — Now I'll Tell — 365 Nights in Hollywood — She Learned About Sailors

1935: George White's 1935 Scandals — Every Night at Eight — Music is Magic

1936: King of Burlesque — Poor Little Rich Girl — Sing, Baby, Sing — Stowaway

1937: On the Avenue — Wake Up and Live — You Can't Have Everything — You're a Sweetheart

1938: In Old Chicago — Alexander's Ragtime Band

W. C. Fields

W. C. Dukinfield, 5′ 8″, blonde hair, blue eyes, 160 lbs.

b. Philadelphia, Penn., Feb. 10, 1879

His formal education was brief, a few years in public school, for he ran away from home at 11 to become an actor. Spent a precarious four years in eastern cities doing odd jobs and selling papers while he constantly practised juggling. Got his first job in an Atlantic City beer garden at $5 per week. Next was at $10, then into cheap vaudeville, dime museums and burlesque circuits. Gradually climbed up the vaudeville ladder until, his act being pure pantomine and thus acceptable anywhere, he became a headliner around the world, including South America, the Samoan Islands and the Philippines. Began adding acrobatics and pantomimic novelties, the most famous a burlesque golf skit. This won him a chance in the Follies and for nine years he was a feature of Ziegfield's shows. Also appeared in Poppy, The Ham Tree, The Messenger Boy and George White's Scandals. In 1925 was cast by Griffith as Eustace McGargle

ERROL FLYNN

W. C. FIELDS

HENRY FONDA

in Sally of the Sawdust. Made six more films, then returned to the stage until Her Majesty, Love in 1931.

Wrote the stories for Old-Fashioned Way, It's a Gift and Man on the Flying Trapeze, under name of Charles Bogle

Sally of the Sawdust — That Royle Girl — It's the Old Army Game — Two Flaming Youths — Tillie's Punctured Romance — Fools for Luck — Janice Meredith — Her Majesty, Love

1933: If I Had a Million — International House — Tillie and Gus — Alice in Wonderland — assorted short subjects

1934: Six of a Kind — You're Telling Me — Old-Fashioned Way — Mrs. Wiggs of the Cabbage Patch — It's a Gift

1935: David Copperfield — Mississippi — Man on the Flying Trapeze

1936: Poppy

1937: Big Broadcast of 1938

Errol Flynn

6′ 2″, brown hair, brown eyes, 180 lbs.

b. North Ireland, June 20, 1909

e. Lycee Louis le Grand, Paris; Queen's College, Belfast; Cambridge University

His father was professor of biology at Queen's College, Belfast, but young Errol wanted more excitement than scholastic pursuits could offer. Left home to become an actor and played in stock companies around Birmingham and Northampton. Went with a British movie concern to make Mutiny on the Bounty in Tahiti and liked the place so well that he stayed and started a pearl-fishery. Moved on to New Guinea to prospect for gold made a strike, sold out, went broke in Australia and returned to England. Played in several stage successes, A Man's House, Othello, Another Language, The Constant Nymph, and in a few British films, among them Murder at Monte Carlo. Came to Hollywood in 1935, married Lili Damita and made three films in rapid succession. The first, Don't Bet on Blondes.

1935: Don't Bet on Blondes — Case of the Curious Bride — Captain Blood

1936: Charge of the Light Brigade

1937: Green Light — Prince and the Pauper — Another Dawn — Perfect Specimen

1938: Robin Hood — Four's a Crowd — The Sisters — Dawn Patrol

Henry Fonda

6′ 1″, black hair, blue eyes, 170 lbs.

b. Grand Island, Neb., May 16, 1908

e. Public schools, Univ. of Minnesota

Married to Frances Brokaw; one child

Family moved to Omaha during his childhood. All through school he had firm determination of becoming a newspaperman but after graduation could not get a job. Three years with the Omaha Community Playhouse sold him on acting as a profession. Played at the Cape Playhouse, Dennis, Mass., and with other Little Theatre groups. Went to New York and at last got a start as extra and understudy with the Theatre Guild. Appeared in the revue New Faces, in a stock presentation of The Swan, then was chosen by June Walker to play opposite her in The Farmer Takes a Wife. When Walter Wanger bought the play, he signed Fonda for the film version.

1935: Farmer Takes a Wife — Way Down East — I Dream Too Much

1936: Trail of the Lonesome Pine — Moon's Our Home — Spendthrift

1937: You Only Live Once — Wings of the Morning — Slim — That Certain Woman

1938: I Met My Love Again — Jezebel — Blockade — Spawn of the North — Mad Miss Manton

Preston Foster

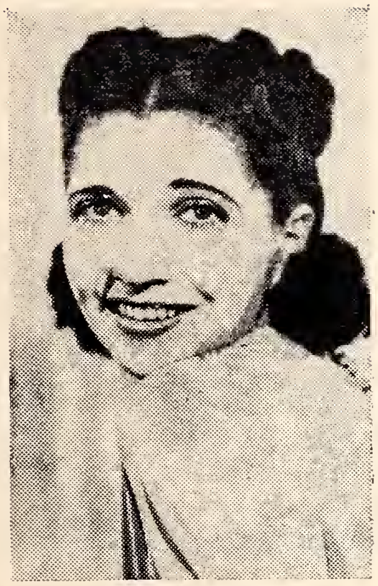
6′ 2″, brown hair, blue eyes, 200 lbs.

b. Ocean City, N. J., Oct. 24, 1902

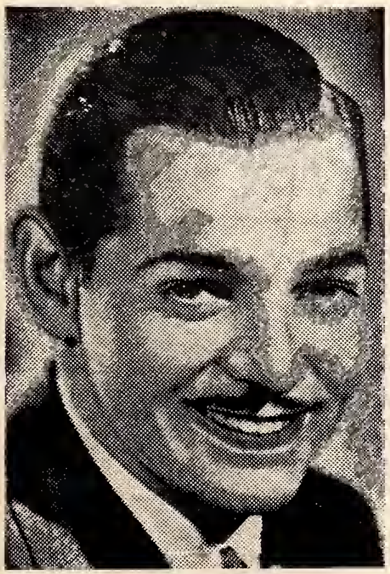
e. Ocean City public schools

Started with a glee club in Ocean City, then made his way to the stage with the La Scala and the Pennsylvania Grand Opera companies. Appeared as a singer with Richard Bennett in the New York show, In Command. Continued in Congratulations, Seven, Ladies All, Two Seconds, Silent House, Adam Had Two Sons. When the Last Mile company was playing in Los Angeles and Clark Gable stepped out of the Killer Mears role and into the movies, Foster took his place. Was first player signed for the cast of the film version in 1932.

PRESTON FOSTER



KAY FRANCIS



CLARK GABLE

1932: Last Mile — Two Seconds — Doctor X — Life Begins

1933: Elmer the Great — Dangerous Crossroads — Corruption — Man Who Dared — Hoopla — Devil's Mate

1934: Sleepers East — Heat Lightning — Wharf Angel

1935: People's Enemy — Informer — Arizonian — Strangers All — Last Days of Pompeii — Annie Oakley — We're Only Human — Band Plays On

1936: Muss 'Em Up — We Who Are About to Die — Love Before Breakfast

1937: Plough and the Stars — Sea Devils — Outcasts of Poker Flat — You Can't Beat Love — First Lady — Westland Case

1938: Everybody's Doing It — Double Danger — Submarine Patrol — Up the River — The Storm

Kay Francis

Katherine Gibbs, 5′ 5″, brown hair and eyes, 112 lbs.

b. Oklahoma City, Jan. 13, 1905

e. Convents in New Jersey, Mass., and New York; Miss Fuller's private school, Ossining; Cathedral School, Garden City

Mother was well known actress, Katherine Clinton and after brief stays in Santa Barbara, Los Angeles and Denver, came to New York with her daughter. After graduating from the Cathedral School, Miss Francis took a secretarial course, then served as social secretary to Mrs. W. K. Vanderbilt, Mrs Dwight Morrow and Mrs. Minturn Pinchot. Next a vacation in Europe, then a brief stage career in a New York play, Player Queen, and a stock production in the west. Started in the movies, 1929, with Gentlemen of the Press.

1929: Gentlemen of the Press — Marriage Playground — Illusion

1930: Paramount on Parade — Street of Chance — Notorious Affair — Raffles — Let's Go Native — For the Defense — Virtuous Sin — Passion Flower

1931: Scandal Sheet — Ladies Man — Vice Squad — Transgression — Guilty Hands — 24 Hours — Girls About Town — False Madonna — House of Scandal — Strangers in Love

1932: Man Wanted — Jewel Robbery — Street of Women — One Way Passage — Trouble in Paradise — Cynara

1933: Keyhole — Mary Stevens, M. D. — House on 56th Street — Storm at Daybreak — I Loved a Woman

1934: Mandalay — Wonder Bar — Dr. Monica — British Agent

1935: Living on Velvet — Goose and the Gander — Stranded — I Found Stella Parish

1936: White Angel — Give Me Your Heart — Stolen Holiday — Another Dawn — One Hour of Romance

1937: Confession — First Lady

1938: Secrets of an Actress — My Bill — Women Are Like That — Unlawful — Comet Over Broadway

Clark Gable

6′ 1″, brown hair, gray eyes, 190 lbs.

b. Cadiz, Ohio, February 1, 1901

p. William H. and Adeline Hershelman Gable

e. Hopedale High School, Ohio, Akron University night school, pre-medical course

Family pure Pennsylvania Dutch. His mother died when he was very young and he was sent to live on his maternal grandparents' Penn. farm. Father remarried and at five Clark returned home and the family moved to Hopedale. On graduation from high school he obtained a job as timekeeper in an Akron rubber factory and enrolled in the University night school. Went backstage with some friends and shifted ambition to the theatre. Played bit parts in mob scenes. Then his step-mother died, his father went into the oil business and Clark joined him in the Oklahoma oil fields. Shifted back to the stage with a traveling troupe and played stock from Texas to Oregon. Went broke with a cooperative company in Portland. Saved enough cash from varied jobs as surveyor, lumberman, adman, to get to Los Angeles. Tried every studio and a screen test failed. Landed as a spear-holder with Jane Cowl's Romeo and Juliet and toured the coast. Became understudy for Sergeant Quirt role in What Price Glory, then won parts in The Copperhead, Madame X, Lady Frederick, and comedy lead opposite Nancy Carroll in Chicago. Reached Broadway in Machinal, continued in Conflict, Gambling, Hawk Island, Blind Widows. Back in California for The Last Mile, he was given screen test by Lionel Barrymore and first real screen role in The Painted Desert. Attracted public response in The Easiest Way and Dance, Fools, Dance and jumped to stardom.

The Secret Six — Laughing Sinners — Sporting Blood — Hell Divers — Polly of the Circus — Susan Lenox — Possessed — Strange Interlude — Red Dust - No Man of Her Own
1933: Soviet — White Sister — Hold Your Man — Night Flight — Dancing Lady
1934: It Happened One Night — Manhattan Melodrama — Men in White — Chained — Forsaking All Others
1935: After Office Hours — China Seas — Mutiny on the Bounty — Call of the Wild
1936: Wife vs. Secretary — San Francisco — Love on the Run — Cain and Mabel
1937: Parnell — Saratoga
1938: Test Pilot — Too Hot to Handle

Greta Garbo

Greta Gustafsson, 5′ 6″, golden hair, blue eyes, 125 lbs.
b. Stockholm, Sweden, Sept. 18, 1906

The daughter of a small merchant of Stockholm, Greta Gustafsson lived in the old family home at 32 Blekengegaten Street and attended local schools. Her unwavering ambition was to become an actress, but her father's death when she was fourteen, leaving the family penniless, forced her to seek any work avaliable. She obtained a clerking job in the Bergstrom department store. One day the advertising manager used her as a hat model for display ads and their appearance brought her a role in an advertising film made by a Captain Ring. Eric Petschker, Swedish comedy director, saw the film and gave her a screen test. Her first entertainment film, Erik the Tramp, impressed Mauritz Stiller, then the greatest director in Sweden, who, after she had gained experience on the stage in A Winter's Tale and Schnitzler's Farewell Supper, changed her name to Garbo and gave her the role of Countess Elizabeth Dolina in The Atonement of Gosta Berling.

The picture won a Nobel Prize and contracts for both her and director Stiller with MGM in Hollywood. In 1926 she arrived here to star in The Torrent.
1926: The Torrent — The Temptress
1927: Flesh and the Devil — Love
1928: Divine Woman — Mysterious Lady
1929: Single Standard — Wild Orchids — Woman of Affairs — The Kiss
1930: Anna Christie — Susan Lenox, Her Fall and Rise — Romance
1932: Mata Hari — Grand Hotel
1933: Queen Christina
1935: Anna Karenina
1936: Camille
1937: Conquest

John Garfield

5′ 9″, brown hair and eyes, 153 lbs.
b. New York City, March 4, 1913
e. New York public schools
Married to Roberta Mann

Took part in every school play in which he could get a part. At 15 started his professional career in Lost Boy. Joined the Group Theatre and played in Johnny Johnson, Waiting for Lefty, Counsellor at Law, Awake and Sing, Weep for the Virgins, Peace on Earth, Golden Boy, Having Wonderful Time. Signed with Warner Bros. and made immediate success in Four Daughters.
1938: Four Daughters — Blackwell's Island
1939: They Made Me a Criminal

Janet Gaynor

5′, red hair, brown eyes, 100 lbs.
b. Philadelphia, Penn., Oct. 6, 1906
e. Harmer School for Girls, Phila.; grammar school, Chicago; high schools in Melborne, Fla., and San Francisco
Academy Award, 1928; Seventh Heaven, Street Angel, Sunrise

After a varied scholastic career as her family moved about, Janet graduated from Polytechnic High School, San Francisco, in 1923. Given her choice between college and a business career, she chose the latter and went to work in an office. The next move was to Hollywood and, urged by her parents, she started to make the rounds of the studios. Almost the first director interviewed put her to work as an extra. From bit parts she worked up to comedy leads and western heroines. Then Fox started her feature career in The Johnstown Flood.

Shamrock Handicap — Midnight Kiss — Return of Peter Grimm — Seventh Heaven — Street Angel — Sunrise — Four Devils — Pigs — Christina
1929: Lucky Star — Sunny Side Up
1930: Happy Days
1931: High Society Blues — Delicious
1932: First Year — Tess of the Storm Country
1933: Adorable — State Fair — Paddy, the Next Best Thing
1934: Carolina — Servants' Entrance — Change of Heart
1935: One More Spring — Farmer Takes a Wife
1936: Small Town Girl — Ladies in Love
1937: A Star is Born
1938: Three Loves Has Nancy — Young in Heart

JOHN GARFIELD

GRETA GARBO

JANET GAYNOR

Gladys George

Gladys Clare, 5′ 3″, blonde hair, hazel eyes, 115 lbs.
b. Patten, Maine, 1903

Arthur Clare, Oxford graduate, one time member of the Shropshire Rifles, knighted by King Edward for service in India, came to the United States in the early 1900's, joined a stock company, married the daughter of a Boston watchmaker and with her went on tour as "The Clares." Their daughter Gladys was born during a brief run at Patten, Maine. She made her own debut at the age of three in Waterbury, Conn., and the act became "The Three Clares." She demanded a stage name and took that of her mother's father. The act soon became "Little Gladys George and Company" and for years toured all through the United States and into Canada, Mexico and even Hawaii. Little Gladys played everything from Little Eva up and down. When times were tough she helped out with odd jobs, one time clerking in a store, another working as a chambermaid. In New York with her mother to collect a legacy which never came, she stepped into a part in The Betrothal. Then toured in The Better 'Ole and when it reached the coast, she signed with Thomas Ince and appeared in such films as Chickens, The Easy Road, The House That Jazz Built, Red Hot Dollars. Seemed started on a movie career, but suffered a bad oil burn which kept her from work for nearly a year. Started in again on the stage in San Francisco in The Blindness of Virtue. Married her leading man and together they organized their own company and toured the Middle West. In 1934 she fell and fractured her nose and while recuperating in a New York hospital was cast for the lead in Queer People. This followed by Milky Way. Made the film Straight Is the Way for MGM that year, but attracted little attention. Then Brock Pemberton gave her the lead in Personal Appearance and as the critics raved, movie agents besieged her for contracts. Paramount won.
1936: Valiant is the Word for Carrie
1937: They Gave Him a Gun — Madame X
1938: Love Is a Headache — Marie Antoinette

Paulette Goddard

5′ 4″, brown hair, blue eyes, 110 lbs.
b. Whitestone, Long Island, N. Y., June 3, 1911

Left school at fourteen to travel with her mother and two years later was back in New York, one of the leaders in the publicity-stunt chorus-girl strike in answer to Ziegfeld's statement he would use only brunettes in his new show, Rio Rita. Paulette was a platinum blonde then and one of the bright spots of the chorus when the show finally opened. Started her cinema career with the Hal Roach stock company and a showgirl bit in Eddie Cantor's The Kid from Spain. In 1933, when Charlie Chaplin first announced plans for Production No. 5, which emerged as Modern Times, she was already cast for the feminine lead.
1932: Kid from Spain — Hal Roach shorts
1936: Modern Times
1938: Young in Heart — Dramatic School

GLADYS GEORGE

PAULETTE GODDARD

CARY GRANT

Cary Grant

Archibald Alexander Leach, 6′ 1″, black hair, brown eyes, 172 lbs.
b. Bristol, England, Jan. 18, 1909
e. Fairfield Academy, Bristol, England
Divorced from Virginia Cherrill, actress

His grandfather was Percival Leach, successful English actor; his father was a clothing manufacturer. At twelve he invented a new stage-lighting effect and put it across in the local Princess Theatre. Stage-struck himself, he ran away to join Bob Pender's acrobatic troupe known as the "knock-about comedians." Father brought him back and he continued three years more at school, then ran away again to join the same troupe. Spent a season with the act in England and another at the Hippodrome, New York. Returned to England for two years with a stock company during which he tried musical comedy roles. Was brought back to New York by Arthur Hammerstein to appear in Golden Dawn, followed by Polly, Boom Boom, Street Singer, Die Fledermaus, Nikki. Managed to squeeze in a summer with the St. Louis Repertoire company. When Nikki closed, he took an automobile trip to Hollywood, wangled a screen test and a long-term contract. First film, This Is the Night.

This Is the Night — Sinners in the Sun — Hot Saturday — Merrily We Go to Hell — Devil and the Deep — Madame Butterfly — Blonde Venus
1933: Woman Accused — Terror Aboard — She Done Him Wrong — Eagle and the Hawk — Gambling Ship — I'm No Angel — Alice in Wonderland
1934: Born to Be Bad — Thirty-Day Princess — Kiss and Make Up — Ladies Should Listen — Enter Madame
1935: Wings in the Dark — Last Outpost
1936: Sylvia Scarlett — Big Brown Eyes — Wedding Present — Suzy — Amazing Quest
1937: When You're in Love — Awful Truth — Topper — Toast of New York
1938: Bringing Up Baby — Holiday

Fernand Gravet

Fernand Gravet Mertens, 5′ 11″, black hair, brown eyes, 145 lbs.
b. Brussels, Belgium, Dec. 25, 1905
p. Gernande Gravet and Leopold G. Mertens
e. St. Pauls school, England
Married to Jane Renouardt, actress

In 1917 was in England as a war refugee and was chosen as a British Marine Cadet for training cruises. After the Armistice returned to Brussels to help his father as manager of the Galleries Saint Hubert, where his mother was appearing as a character actress. Travelled with her on a stock tour as baggage man and bit player through most of Europe and South Africa. In 1922 made his stage debut in Paris in the same role played by his father years before in Romance. During the next years until 1930, with exception of two years in the Belgium army, he appeared in more than 20 plays in Paris, appearing in several UFA films and working for a time as assistant cameraman and film cutter to learn cinema technique. Pictures included Cherie, Marions - Nous, Coiffure pour Dames, L'Homme en Habit. In 1931 went to Berlin for French and English versions of The Widow's Bed. Returned to Paris for films, Passionately, Improvised Son, I Want to Be a Duchess. To Berlin for The War of the Waltz; to London for Bittersweet: Paris again for There Was a Musician; Berlin for Young Baron Neuhaus; then Paris once more for Touche a Tout, Varieties, Si J'Etais Le Patron, Fanfare d'Amour, Seventh Man, Big Refrain, Mister Flow Came to Hollywood in November, 1936.

1937: King and the Chorus Girl
1938: Fools for Scandal — Great Waltz

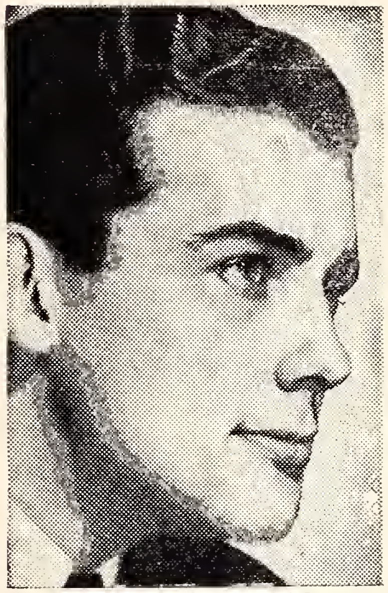
Richard Greene

b. London, England, 1916

His mother is Kathleen Gerard, veteran of the British stage. Son Richard started in stock and had worked up to London when a screen test shown to Darryl Zanuck brought a cable offering him the romantic lead in Four Men and a Prayer, which was already in production. A few hours less than six days later he was before the camera in Hollywood.

1938: Four Men and a Prayer — My Lucky Star — Submarine Patrol — Kentucky

FERNAND GRAVET


RICHARD GREENE

SIGRID GURIE

. . . . and the people who make them"

Sigrid Gurie

5′ 5″, blonde hair, blue eyes
b. Brooklyn, N. Y., May 18, 1915
e. Private schools in France, Switzerland and Belgium
Divorced from Thomas Stewart, 1938

Of Norwegian parentage. Was taken home to Norway when she was less than a year old and educated entirely in Europe. Studied music and art and persuaded her parents to send her to London for further study. Met Samuel Goldwyn there, impressed him with her ability and fictitious Norwegian stage experience and was signed for Marco Polo.

1938: Adventures of Marco Polo — Algiers

John Halliday

5′ 11″, grey-brown hair, hazel eyes
b. Brooklyn, N. Y., Sept. 14, 1880
p. Mr. and Mrs. Charles Halliday
e. Private schools in Scotland and England.
Married to Eleanor Griffith, actress; one son

Parents were Scotch and soon after his birth the family returned to Scotland. Son John started out to study engineering, then left school to come to the United States. Worked his way west, made and lost a fortune in the Goldfield, Nevada, gold rush, then joined a local Gilbert and Sullivan troupe. Moved on to San Francisco and became a member of Nat Goodwin's company, later playing in New York. Appeared in When We Were 21, The Whip, The Circle, and others. Started in films in 1930. In 1935 returned temporarily to the stage in Rain from Heaven.

1930: Recaptured Love — Secret Pages
1931: Captain Applejack — Fifty Million Frenchman
1933: Terror Aboard — Bed of Roses — House on 56th Street
1934: Woman's Man — Happiness Ahead — Registered Nurse — Finishing School — Witching Hour
1935: Mystery Woman — Dark Angel — Melody Lingers On — Peter Ibbetson
1936: Desire — Fatal Lady — Three Cheers for Love — Hollywood Boulevard
1938: Arsene Lupin Returns — That Certain Age — Blockade

Oliver Hardy

Oliver Norvelle Hardy, 6′ 1″, black hair, brown eyes, 284 lbs.
b. Atlanta, Ga., Jan. 18, 1892
p. Emmie Norvelle and Oliver Hardy
e. Public schools; University of Georgia
Divorced from Myrtle E. Reeves

During his school days trouped through the southern states with vaudeville acts and minstrel shows. Parents wanted him to be a lawyer, but after graduation from college, he again took to the theatre. Played in all types of shows, four years in stock, three years with a company in Australia. Formed his own singing act and toured the south. Started movie career in Florida as featured comedian with Raymond McKee for the old Lubin company. Played in a series of two-reelers for Vim pictures. In 1915 shifted to Pathe and in 1918 to Vitagraph. Played in shorts all along but also did much directing and co-directing In 1925 played in several Buck Jones pictures. In 1926 went with Hal Roach and teamed with Stan Laurel.

1929: Rogue Song — Bertha Marks — Men 'o War — Angora Love — Night Owls
1930: Blotto — Brats — Below Zero — Hay Wire — shorts
1932: Pack Up Your Troubles
1933: Devil's Brother — shorts
1934: Sons 'o the Desert — Hollywood Party — Babes in Toyland — shorts
1935: Bonnie Scotland — shorts
1936: Bohemian Girl — Our Relations
1937: Way Out West — Pick a Star
1938: Swiss Miss — Blockheads

Louis Hayward

5′ 10½″, dark brown hair, blue-grey eyes, 154 lbs.
b. Johannesburg, South Africa, March 19, 1909

Father was a banker and the boy was sent to school in England and to college in France. Played stock all over England and finally worked up to London in Dracula, The Church Mouse, The Vinegar Tree, Another Language, Hay Fever, Conversation Piece, Love Interest, The Ringer. Came to New York to appear with Alfred Lunt and Lynn Fontanne in Point Valaine and won the Vanity Fair Award for the best male performance of the year. Had made his screen debut in the English version of Sorrell and Son. In 1935 went to Hollywood for The Flame Within.

1935: Flame Within — Feather in Her Hat
1936: Anthony Adverse — Absolute Quiet — Trouble for Two — Luckiest Girl in the World
1937: Woman I Love
1938: Midnight Intruder — Rage of Paris — Saint in New York — Condemned Women — Duke of West Point

LAUREL & HARDY

LOUIS HAYWARD

SONYA HENIE

Sonya Henie

5′ 2″, blonde hair, blue eyes, 110 lbs.
b. Oslo, Norway, April 8, 1913
p. Selma Nilsen and William Henie, fur merchant

At the age of four started to study dancing in a ballet school. At eight learned to skate and at eleven won the Norway championship. At thirteen placed second in the world championship matches at Stockholm and the next year first. At eighteen went to London to study ballet under Madame Karsavina. Her own interpretation of the famous Dying Swan routine as a dance for skates drew a command performance for King George and Queen Mary and later for the rulers of Belgium, Sweden and Norway. Her record includes ten consecutive years as world figure-skating champion and three Olympic championships. Is also an expert horsewoman and once, for variety, she tried tennis and was a finalist in the Norway national matches. Came to Hollywood, rented the Polar Palace, broke box-office records with two exhibitions and signed contract with 20th Century-Fox.

1937: One in a Million — Thin Ice
1938: Happy Landing — My Lucky Star

Katharine Hepburn

5′ 8″, dark hair, grey eyes
b. Hartford, Conn., 1908
p. Dr. and Mrs. Thomas N. Hepburn
e. Bryn Mawr College
Academy Award, 1933: Morning Glory

Is one of six children and has "acted ever since I can remember—in amateur things and at home." Just out of college she joined a Baltimore stock company. When that engagement ended, she went to New York and tried the theatrical offices. Finally opened in The Big Pond with Kenneth McKenna at Great Neck—and was dismissed the second day. Arthur Hopkins had seen the opening and gave her a part in These Days, which ran just one week. Became understudy for Hope Williams in Holiday and played one night when Miss Williams was ill. Soon afterwards played the feminine lead in Death Takes a Holiday during its pre-Broadway runs. Next appeared in A Month in the Country, then played summer stock at Stockbridge, Mass. Returned to New York for Art and Mrs. Bottle, which received some attention and after that for The Warrior's Husband, which received a great deal of attention and brought a screen test and contract with RKO.

1932: Bill of Divorcement
1933: Christopher Strong — Morning Glory — Little Women
1934: Spitfire — Little Minister
1935: Break of Hearts — Alice Adams
1936: Sylvia Scarlett — Mary of Scotland — Woman Rebels
1937: Quality Street — Stage Door
1938: Bringing Up Baby — Holiday

Bob Hope

b. London, England

Was brought to this country by his parents while still very young. Family settled in Cleveland, where Bob attended public schools and indulged in tap dancing. Went to work as an automobile salesman then, teamed with George Byrne, landed a job with Fatty Arbuckle's vaudeville act when it hit Cleveland. The two moved on to New York and started there in an act with Daisy and Violet Hilton, the Siamese Twins. Together they made the musical comedy, The Sidewalks of New York. Then Bob took to the road in a vaudeville act as a dancer. The manager of a theatre one

. . . . and the people who make them"

KATHARINE HEPBURN

BOB HOPE

MIRIAM HOPKINS

evening asked him to make an announcement. He started cracking jokes and the response decided him upon a comedian's career. Finally reached the Ziegfeld Follies and Roberta. Started his screen work in 1935. In 1936-37 returned to New York for Red, Hot and Blue.
1935-36: Short subjects
1938: Big Broadcast of 1938 — College Swing — Give Me a Sailor — Thanks for the Memory

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Miriam Hopkins

5′ 3″, silver blonde hair
b. Savannah, Georgia, Oct. 18
e. Goddard Seminary, Vt.; Syracuse University
Married to Anatole Litvak, director
First ambition was to be a painter, then a dancer. After graduation from Syracuse University, she went to New York to study dancing. Started as a chorus girl in the Music Box Revue. Landed a job with a ballet company to tour South America—and broke her ankle the day the boat was to sail. Stayed in New York, worried along in vaudeville and finally worked up to a featured role in The Garrick Gaieties. Decided to try serious drama and at last obtained a part in Excess Baggage. Played in Flight, Camel Through the Needle's Eye and Lysistrata. Attracted such favorable notice in the last that while the play was still running was asked to make a film at the Astoria studios. This was The Best People and when Lysistrata closed, she went to Hollywood.
1932: Dancers in the Dark — Dr. Jekyll and Mr. Hyde — Two Kinds of Women — 24 Hours — World and the Flesh — Trouble in Paradise
1933: Story of Temple Drake — Design for Living — Stranger's Return
1934: All of Me — She Loves Me Not — Richest Girl in the World
1935: Becky Sharp — Barbary Coast
1936: These Three
1937: Men Are Not Gods — Woman I Love — Woman Chases Man
1938: Wise Girl

Leslie Howard

Leslie Stainer, 5′ 10½″, blond hair, blue eyes, 145 lbs.
b. London, England, April 24, 1893
e. Dulwich College, England
Was a bank clerk in London after graduating from college until the World War started. Was honorably discharged in 1917 because of injuries received at the front. Had appeared in service theatricals and immediately began to besiege London casting agencies. Toured the provinces in Peg 'o My Heart. In 1918 made his London debut in Pinero's The Freaks. Continued in various plays there for three years, then came to New York in The Wren and stayed on for Danger, The Truth About Blayds, The Serpent's Tooth, Romantic Age, Outward Bound, Escape, The Green Hat, Her Cardboard Lover. Candle Light, Berkeley Square. In 1930 made his first picture, the film version of Outward Bound. In 1935 returned to the stage for The Petrified Forest and in 1937 for Hamlet.
1930: Outward Bound
1931: Free Soul
1932: Reserved for Ladies
1933: Animal Kingdom — Secrets — Berkeley Square
1934: British Agent — Lady Is Willing — Of Human Bondage
1935· Scarlet Pimpernel
1936: Petrified Forest — Romeo and Juliet
1937: It's Love I'm After — Stand-In
1938: Pygmalion

Rochelle Hudson

5′ 4″, black hair, grey eyes, 100 lbs.
b. Claremore, Okla., March 6, 1916
p. May and Lee Hudson
e. Public schools and private tutoring
1931: Fanny Foley Herself — Are These Our Children? — Liberty Road
1932: Beyond the Rockies — Savage Girl
1933: Wild Boys of the Road — Walls of Gold — Doctor Bull — Mr. Skitch — Notorious but Nice
1934: Harold Teen — Bachelor Bait — Judge Preist — Such Women Are Dangerous — Imitation of Life — Mighty Barnum
1935: Les Miserables — Life Begins at Forty — Curly Top — Way Down East — Show Them No Mercy

LESLIE HOWARD

ROCHELLE HUDSON

IAN HUNTER

1936: Music Goes 'Round — Everybody's Old Man — Country Beyond — Reunion — Poppy
1937: Woman Wise — That I May Live — Born Reckless — She Had to Eat — Mr. Moto Takes a Chance
1938: Rascals — Storm Over Bengal — Mr. Moto Takes a Chance

Ian Hunter

6′, brown hair, grey eyes
b. Capetown, South Africa, June 13, 1900
e. St. Andrews College, England

Went into the War directly from school. After the Armistice appeared on the London stage in Blue Lagoon, Bill of Divorcement, Loyalites, The Best People, The High Road, Acropolis, Spring 1600, Touch Wood, and others. Given first screen opportunity by Alfred Hitchcock and played in the silent films, Silver Spoon, Church Mouse, Lazy Bones, Morals of Marcus. Played a season with a Provincial touring company and another in the United States. Started in British talkies, 1931, and has played in both British and American films ever since.
1931: Sally in Our Alley — Water Gypsies (British)
1932: Sign of the Four — Marry Me — Man from Toronto (British all)
1933: Orders is Orders (British)
1934: Night of the Party (British) — Something Always Happens — No Escape
1935: Midsummer Night's Dream — Dinky — Present from Margate—Death at Broadcasting House — Phantom Light — Morals of Marcus (last three British) — Girl from 10th Avenue — Jalna — I Found Stella Parish
1936: White Angel — Stolen Holiday — To Mary, With Love — Devil Is a Sissy
1937: Call It a Day — Another Dawn — Confession — That Certain Woman — 52nd Street
1938: Robin Hood — Always Goodbye — Secrets of an Actress — Sisters — Comet Over Broadway

Walter Huston

6′, brown hair, hazel eyes, 180 lbs.
b. Toronto, Canada, April 6, 1884
Married to Nan Sunderland

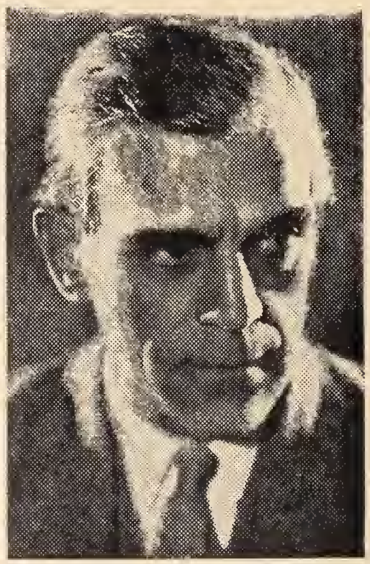
Spent his boyhood on a Canadian farm. Played first stage roles with a Toronto repertory company. At eighteen joined a road show, was stranded and beat his way to New York. Finally landed a part in Hal Reid's melodrama, In Convict Stripes. Toured the country with Sign of the Cross. Abandoned the stage and worked in Nevada and Missouri as a water and electrical engineer, becoming licensed city engineer in St. Louis. Filled in one night as a Shakespearian substitute and couldn't resist the lure. Concocted his own vaudeville act (1909) and for the next fifteen years played everything and everywhere, making headlines on the Keith-Orpheum circuit. Played Mr. Pitt in New York, then back to the road in a Shubert Revue. Impressed the critics as the father in O'Neill's Desire Under the Elms, then The Barker, Congo, Elmer the Great. Appeared in several film shorts, Bishop's Candlesticks, Carnival Man, Two Americans. Made two features for Paramount in the east, Gentlemen of the Press and The Lady Lies Then went west for the role of Trampas in The Virginian. Has alternated stage and screen since, now playing Father Knickerbocker in New York.
1930: Bad Man — Abraham Lincoln
1931: Criminal Code — Star Witness — Ruling Voice — Woman from Monte Carlo — House Divided — Law and Order
1932: Beast of the City — Wet Parade — American Madness — Rain — Night Court — Congo
1933: Hell Below — Gabriel Over the White House — Storm at Daybreak — Prizefighter and the Lady — Ann Vickers
1934: Keep 'Em Rolling
1935: Transatlantic Tunnel
1936: Rhodes, Empire Builder — Dodsworth
1938: Of Human Hearts

Boris Karloff

Charles Edward Pratt, 6′, brown hair and eyes, 175 lbs.
b. London, England, Nov. 23, 1887
e. Uppingham Kings College, England
Married to Dorothy Stine

Father was in the British Indian Civil Service and wanted his son to go into the diplomatic service. Instead he left for Canada after finishing college. Tried various jobs and finally went broke in Vancouver. Invented a tale of stage experience and landed with a local stock company. Played all over Canada and at last got down to Chicago as the villain Trampas in The Virginian. Attracted attention in this role and also in Kongo and soon departed for Hollywood where he played every type of part before his performance in Five Star Final and Frankenstein stamped his deep-dyed villains
Meddlin' Stranger — Phantom Buster — Tarzan and the Golden Lion — Soft Cushions — Two Arabian Knights — Love Mart — Behind that Curtain — Fatal Warning — Little Wild Girl (serial) — Trinity — Phantoms of the North — Two Sisters — Devil's Chaplain — Vultures of the Sea — Burning the Wind
1931: Criminal Code — Business and Pleasure — Scar on the Nation — Man Who Dared — Guilty Generation — Graft — Five Star Final — King of the Wild — I Like Your Nerve — Smart Money — Assorted Nuts — Donovan's Kid — Public Defender — Frankenstein — Miracle Man
1932: Mask of Fu Manchu — Mummy — Old Dark House
1933: Ghoul (British)
1934: Black Cat — Gift of Gab — Lost Patrol — House of Rothschild
1935: Bride of Frankenstein — Raven
1936: Invisible Ray — Walking Dead — Man Who Lived Again (British) — Juggernaut (British) — Charlie Chan at the Opera
1937: Night Key — War Lord — Without Warning
1938: Mr. Wong, Detective

WALTER HUSTON


BORIS KARLOFF

HEDY LAMARR

Ruby Keeler

5′ 4″, brown hair, blue eyes, 105 lbs.
b. Halifax, Nova Scotia, Canada, 1909
Married to Al Jolson

At 13 was in the chorus for the musical, The Rise of Rosie O'Reilly. Continued in The Sidewalks of New York, Bye Bye Bonny and rose to featured position in Ziegfeld's Whoopee and Show Girl. Signed with Warner Bros. in 1933 and started her film career in 42nd Street.
1933: 42nd Street — Gold Diggers of 1933 — Footlight Parade
1934: Dames
1935: Flirtation Walk — Go Into Your Dance — Shipmates Forever
1936: Colleen
1937: Ready, Willing and Able
1938: Mother Carey's Chickens

Hedy Lamarr

Hedwig Eva Maria Keisler, 5′ 7″, brown hair, violet eyes
b. Vienna, Austria
Married to Fritz Mandl

Father was a prosperous bank executive. Her education began in private schools in Vienna and would have continued there—but at 15 she slipped away from school to get a job as a script clerk in the Sascha Studios. Worked up to small roles, then achieved tremendous publicity as the feminine star in the film, Symphony of Love, released as Ecstasy. Attracted the attention of Max Reinhardt and appeared in several of his stage productions. Won genuine fame for her performance as Sissy in Fritz Kreisler's Queen Elizabeth and soon after headed for Hollywood and Walter Wanger's Algiers.
1938: Algiers

Dorothy Lamour

5′ 5″, dark brown hair, blue-grey eyes, 117 lbs.
b. New Orleans, La., Dec. 10, 1913
e. Public schools and business college, New Orleans
Married to Herb Kaye, orchestra leader

Left high school to take a business course and help her mother, Carmen Lamour, earn their living. Obtained a job in a real estate office. With friend Dorothy Dell entered the New Orleans beauty contests, 1930 Dorothy D. won, Dorothy L. placed second Both went to Galveston where Dorothy D was chosen Miss Universe. The two Dorothys went on tour with a Fanchon and Marco stage show unit, then Dorothy D went on to the Follies and a screen career cut short by her tragic death in an accident several years later, while Dorothy L. went back to New Orleans. Won the 19 beauty contest and with her mother went to Chicago. Worked as a model in Marshall Fields', sang at an amateur night, was heard by Herb Kaye, who hired her to sing with his orchestra. Performed with various radio hours, then in 1935 reached Hollywood for special programs. Portrait in a radio magazine prompted a screen test for Paramount and the Jungle Princess role.

1936: Jungle Princess — short subjects
1937: Swing High, Swing Low — College Holiday — Last Train from Madrid — High, Wide and Handsome — Thrill of a Lifetime
1938: Big Broadcast of 1938 — Hurricane — Her Jungle Love — Tropic Holiday — Spawn of the North

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Lola Lane

Dorothy Mullican, 5′ 3″, light brown hair, violet eyes, 117 lbs.
b. Macy, Ind.
e. Public schools; Simpson College
Divorced from Alexander Hall, director

Had specialized in science, music and languages at college, but soon decided on a theatrical career. Started in vaudeville with Gus Edwards, who chose for her the name Lola Lane. Worked up to musical comedy and was playing with George Jessel in The War Song when director Ben Stoloff took her to Hollywood.

1929: Speakeasy — Fox Movietone Follies — Girl from Havana
1930: Let's Go Places
1933: Public Stenographer
1934: Burn 'Em Up Barnes
1935: Murder on a Honeymoon — Alias Mary Dow — His Night Out — Death from a Distance
1937: Marked Woman — Sheik Steps Out
1938: When Were You Born? — Mr. Chump — Four Daughters

Priscilla Lane

Priscilla Mullican, 5′ 2½″, blonde hair, blue eyes, 102 lbs.
b. Indianola, Ind., June 12, 1917
e. Public schools and Fagin School of Dramatic Arts, NYC

Youngest of the five daughters of Dr. L. A. Mullican, Indianola dentist. Sister Dorothy had taken the name Lola Lane when she started her professional career, so Priscilla and Rosemary took the same last name when they began singing with Fred Waring's Pennsylvanians. She was 14 then and for the next five years she and her sister stayed with the orchestra. From 1933 the group was on a national radio program. When the orchestra was signed for Varsity Show, the girls were included.

1937: Varsity Show
1938: Love, Honor and Behave — Cowboy from Brooklyn — Four Daughters — Men Are Such Fools — Brother Rat

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Rosemary Lane

Rosemary Mullican, 5′ 4″, light hair, violet-blue eyes, 108 lbs.
b. Indianola, Ind., April 4, 1916
e. Public schools; Simpson College

Fourth of the five daughters of Dr. L. A. Mullican, Indianola dentist. At 15 joined Fred Waring's Pennsylvanians with her sister Priscilla as singing team and continued with the orchestra about the country and on the air until the entire group was signed for Warner Bros., Varsity Show.

1937: Varsity Show — Hollywood Hotel
1938: Golddiggers in Paris — Four Daughters

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LOLA LANE

PRISCILLA LANE

ROSEMARY LANE

Charles Laughton

b. Scarborough, England, July 1, 1899
Married to Elsa Lanchester
Academy Award, 1933: Henry VIII

His parents wanted him to go to Dartmouth Naval Academy, but he had long nursed acting ambitions. After finishing at the local school, he went up to London and got a job as clerk at the Claridge Hotel. Stayed here except for service in the World War when he reached enlistment age until 1924 when he turned over the job to his brother and enrolled in the Royal Academy of Dramatic Art. In 1926 made his first professional appearance in The Government Inspector. In the next six months played in six consecutive failures—but attracted such attention for his character work that London producers rushed him to stardom in his own right. Played in The Pillars of Society, The Cherry Orchard, The Three Sisters, Liliom, Greater Love, Naked, Angela, Medea, The Happy Husband, Paul I, Mr. Prohack, Man With Red Hair, Making of an Immortal, Silver Tassie, Alibi. Made such a sensation in On the Spot that Gilbert Miller brought him to New York for Payment Deferred. Stayed here for Fatal Alibi while negotiating with Paramount. Returned to England for a vacation—and five days later left for Hollywood. While waiting to begin The Devil and the Deep, he asked for a small part in The Old Dark House to acquire camera technique.

1932: Old Dark House — Devil and the Deep
1933: If I Had a Million — White Woman — Sign of the Cross — Island of Lost Souls — Private Life of Henry VIII (British)
1934: Barretts of Wimpole Street
1935: Les Miserables — Ruggles of Red Gap — Mutiny on the Bounty
1936: Rembrandt (British)
1938: St. Martin's Lane (British) — Beachcomber (British)

Stan Laurel

Arthur Stanley Jefferson, 5′ 10″, auburn hair, blue eyes, 150 lbs.

b. Ulverson, England, June 16, 1895

p. Madge Metcalfe and Arthur Jefferson

Divorced from Lois Neilson, Ruth Rogers; married to Ileana, Russian singer

e. King James Grammar School

Came to the movies in Hal Roach comedies in 1917 after years of experience in England and the United States as circus performer, vaudevillian and musical comedy player. Starred in some 50 two-reel comedies, then directed and for a time produced them. Has achieved greatest success co-starred with Oliver Hardy.

1929: Rogue Song — Bertha Marks — They Go Boom — Angora Love — Men 'o War — Night Owls — Perfect Day — Bacon Grabbers — Hoosegow — Blotto — The Brats
1930: Below Zero — Hay Wire — Laurel and Hardy Murder Case — Another Fine Mess — Pardon Us — Be Big — Chickens Come Home — Laughing Gravy — Our Wife — Come Clean — One Good Turn — Beau Hunks — Any Old Port — Helpmates
1932: Pack Up Your Troubles
1933: Devil's Brother — shorts
1934: Sons 'o the Desert — Babes in Toyland — shorts
1935: Bonnie Scotland — shorts
1936: Bohemian Girl — Our Relations
1937: Way Out West — Pick a Star
1938: Rangers' Roundup — Swiss Miss — Blockheads

Francis Lederer

6′, brown hair, brown eyes, 156 lbs.

b. Prague, Karlin, Czechoslovakia, Nov. 6, 1906

Married to Margo, dancer and actress

e. Prague public schools and Dramatic Academy

Served in the World War at age of fourteen. Later completed his dramatic course. Played in many productions in his native country, Austria, Hungary, Germany. Sensational success with Elizabeth Bergner in a Berlin performance of Romeo and Juliet was repeated in London. There he also appeared in light opera, Meet My Sister, and in The Cat and the Fiddle. Then back to Berlin for Reinhardt's Wonder Bar. Meantime made films in Germany and Austria. In London again, played Autumn Crocus, which was brought to New York. Was sooned signed by RKO for Man of Two Worlds

Foreign films: Die Wunderbare — Zuflucht — Die Buesche Der Pandora — Ihre Majestat Die Liebe — Atlantis — Haitang — Manan Colibri
1934: Man of Two Worlds — Pursuit of Happiness — Romance in Manhattan
1935: Gay Deception
1936: One Rainy Afternoon — My American Wife
1937: Cape of Good Hope — It's All Yours
1938: Lone Wolf in Paris

. . . . and the people who make them"

MARGARET LINDSAY

HAROLD LLOYD

CAROLE LOMBARD

Eric Linden

5′ 9″, brown hair and eyes, 140 lbs.

b. New York City, Sept. 15, 1909

e. New York public schools; two years at Columbia University

Spent all of his boyhood years in and about New York City. While still in school had a variety of jobs and near the end of his second year at Columbia was working as an usher in a movie theatre when his high school dramatic coach brought him to the attention of the Theatre Guild. He left Columbia and for the next two years was with the Guild, playing bit parts and studying his new profession. Afterwards appeared in a dozen or more plays, among them The Silver Cord, The Age of Consent, Life Begins, Sweepings, Big City Blues. Between engagements played for a season in stock in Stockbridge, Mass., and abroad with the Paris-American company in France. In 1931 was appearing on a national radio program when RKO offered a screen test and signed him for Are These Our Children?

1931: Are These Our Children — Crowd Roars — Veneer — Young Bride

1932: Age of Consent — Phantom of Crestwood — Afraid to Talk — Washington Merry-Go-Round — Life Begins

1933: Past of Mary Holmes — Sweepings — Silver Cord — Flying Devils

1935: Let 'Em Have It — Ladies Crave Excitement — Born to Gamble — Ah Wilderness

1936: Voice of Bugle Ann — Old Hutch — In His Steps — Career Woman

1937: Family Affair — Good Old Soak — Girl Loves Boy — Here's Flash Casey

1938: Midnight Intruder — Romance of the Limberlost

Margaret Lindsay

Margaret Kies, 5′ 5″, brown hair, hazel eyes, 114 lbs.

b. Dubuque, Iowa, Sept. 19, 1910

e. National Park Seminary, Washington, D. C.; American Academy of Dramatic Art

After graduation from the Academy of Dramatic Arts, she found the New York stage wilting under movie competition and decided that London offered a better chance. Stayed there a year, winning parts in Galsworthy's Escape, Death Takes a Holiday, By Candlelight, The Middle Watch. Returned to New York to find few signs of improvement. Started a campaign against the eastern test studios and finally obtained a contract with Universal, starting her screen career in All American. Jumped to prominence for her work in Cavalcade.

1932: All American — Once in a Lifetime — Okay, America — Fourth Horseman

1933: Cavalcade — Baby Face — House on 56th Street — West of Singapore — World Changes

1934: From Headquarters — Merry Wives of Reno — Fog Over Frisco — Dragon Murder Case — Gentlemen Are Born

1935: Bordertown — Devil Dogs of the Air — Florentine Dagger — Frisco Kid — Dangerous — Personal Maid's Secret — Case of the Curious Bride — G-Men

1936: Lady Consents — Law in Her Hands — Public Enemy's Wife — Isle of Fury — Sinner Take All

1937: Green Light — Slim — Back in Circulation — Song of the City

1938: Gold Is Where You Find It — When Were You Born — There's That Woman Again

Harold Lloyd

5′ 10″, brown hair and eyes.

b. Burchard, Neb., April 20, 1893

p. Elizabeth Frazer and J. Darsie Lloyd

e. Denver and San Diego public schools

Married to Mildred Davis, three children

Played his first role at an early age, that of Fleance, Banquo's son, in a production of Macbeth by a traveling company which used local talent for small parts. Later formed a friendship with John Lane Connor, leading man of the Burwood stock company, who took him with the troupe on tour in Tess of the D'Urbervilles and then, when the Lloyds moved to San Diego where Connor had started a dramatic school, trained him in stage technique. Harold turned to the movies and did extra work, then was first man hired by Hal Roach when he started making his own comedies. As Lonesome Luke, Harold starred in a series of successful one-reelers, then shifted to the "plain every-day American boy roles that made him famous.

1921: Sailor Made Man

1922: Grandma's Boy — Doctor Jack

1923: Safety Last — Why Worry?

1925: Girl Shy

1925: Freshman

1926: For Heaven's Sake

1927: Kid Brother

1928: Speedy

1929: Welcome Danger

1930: Feet First

1932: Movie Crazy

1934: Cat's Paw

1936: Milky Way

1938: Professor Beware

Carole Lombard

Jane Alice Peters, 5′ 4½″, blonde hair, blue eyes, 112 lbs.

b. Fort Wayne, Ind., Oct. 6, 1909

p. Elizabeth Knight and Frederick C. Peters

e. Los Angeles public schools, private dramatic school

She chose the Carole, studio publicity department picked the Lombard. Came to Los Angeles with her mother and two brothers at the age of six. After public schools was attending a dramatic school when a screen test brought a contract with Fox. Played minor roles until an automobile accident cut her face. Plastic surgery eliminated all scars, but meanwhile her contract had lapsed. Started to work as a Mack Sennett bathing beauty and after a year and a half became a free-lance, playing for numerous studios.

The Perfect Crime — Me, Gangster — Show Folks — Ned McCobb's Daughter — Power — Dynamite

1929: Big News — High Voltage — Parachute — Racketeer

1930: Arizona Kid — Safety in Numbers

1932: No One Man — Up Pops the Devil — I Take This Woman — Sinners in the Sun — No More Orchids — No Man of Her Own — Virtue

1933: Match King — From Hell to Heaven — Supernatural — Eagle and the Hawk — White Woman — Brief Moment

1934: Bolero — We're Not Dressing — Now and Forever — Twentieth Century — Lady by Choice — Gay Bride

1935: Rumba — Hands Across the Table

1936: Love Before Breakfast — My Man Godfrey — Princess Comes Across

1937: Swing High, Swing Low — True Confession — Nothing Sacred

1938: Fools for Scandal

Peter Lorre

5′ 5″, brown hair and eyes, 160 lbs.

b. Rosenberg, Hungary, June 26, 1904

p. Elvira and Alois Lorre

e. Elementary and secondary schools, Vienna

Married to Cecelia Lvovsky, actress

Ran away from home to join an improvised theatre at 17. Took a job as a bank clerk to get along, then got in with a Breslau stock company. Played Galsworthy's Society in Zurich then two years on the Vienna stage before going to Berlin. In 1932 made his film debut in Pioniere in Inoplastadt. Played in Spring's Awakening, then in 1931 in the memorable "M" Continued in Thirteen Trunks of Mr. O. E., White Demon, De Haute a Bas (French) and Man Who Knew Too Much (British). Signed by Columbia in 1935

1935: Mad Love — Crime and Punishment .

1936: Hidden Power (British) — Secret Agent (British) — Crack-Up

1937: Nancy Steele Is Missing — Think Fast, Mr. Moto — Lancer Spy — Mr. Moto Takes a Chance — Thank You, Mr. Moto

1938: Mr. Moto Gambles — I'll Give a Million — Mysterious Mr. Moto — Thank You, Mr. Moto

Edmund Lowe

6′, dark brown hair, blue eyes, 185 lbs .

b. San Jose, Calif., March 3, 1892

e. San Jose public schools; Santa Clara University

Married to Lilyan Tashman, deceased; now married to Rita Kaufman

Was one of thirteen children; father a lawyer and politician. Mother christened him Edmond after the hero of Monte Cristo, but

PETER LORRE

MYRNA LOY

JEFFREY LYNN

he changed the spelling. Studied law for two years after graduating from Santa Clara, then moved to San Francisco and joined the Alcazar Stock Company. Was there three years and came up to leads in The Fool, Is Zat So, East Lynne, The Silent Command, In the Palace of the King. Screen career started in 1923 in The Silent Command.

Silent Command — Palace of the King — The Fool — East Lynne — What Price Glory — An Increasing Purpose — Is Zat So? — Publicity Madness — Baloo — Dressed to Kill — Happiness Ahead — In Old Arizona — Cockeyed World — This Thing Called Love — Painted Angel

1930: Bad One — Thru Different Eyes — Born Reckless — Good Intentions — Happy Days

1931: Cisco Kid

1932: Misleading Lady — Transatlantic — Chandu the Magician — American Madness — Devil is Driving — Guilty As Hell — Hot Pepper

1933: I Love That Man — Her Bodyguard — Dinner at Eight

1934: Let's Fall in Love — No More Women — Bombay Mail — Gift of Gab

1935: Under Pressure — Great Hotel Murder — Black Sheep — Mister Dynamite — Best Man Wins — Thunder in the Night — King Solomon of Broadway

1936: Garden Murder Case — Mad Holiday — Doomed Cargo — Girl on the Front Page

1937: Under Cover of Night — Espionage — Squealer — Every Day's a Holiday

1938: Secrets of a Nurse — Newsboy's Home

Myrna Loy

Myrna Williams, 5′ 6″, titian hair, green eyes 110 lbs.

b. Helena, Montana, August 2, 1905

e. Los Angeles schools and Westlake School for Girls. Married to Arthur Hornblow, Jr., producer.

Early years spent on her father's ranch properties in Montana. After graduation from the Westlake School in Los Angeles, she attended an art school, specializing in sculpture. Acquired experience in stage prologues at Grauman's Theatre, Hollywood. Noticed by Mrs. Rudolph Valentino and given part in What Price Beauty, 1925. This followed by many minor roles. Appeared as dancer and taught dancing in a small dramatic school while working as extra. First leading role with Warner Baxter in Renegade.

Cave Man — Why Girls Go Home — Across the Pacific — Heart of Maryland — Bitter Apples — Ham and Eggs at the Front — If I Were a Single Girl — Beware of Married Men — Turn Back the Hours — Pay As You Enter — State Street Sadie — Midnight Taxi — Crimson City — Fancy Baggage — Noah's Ark — Desert Song — Black Watch — Hardboiled Rose — The Squall — Great Divide — Bride of the Regiment — Naughty Flirt — Cameo Kirby Cock of the Walk — Under a Texas Moon — Last of the Duanes — Renegades — Transatlantic — Rebound — Emma — Devil to Pay — Body and Soul — Arrowsmith

1932: Vanity Fair

1933: Barbarian — Topaze — Animal Kingdom — When Ladies Meet — Night Flight — Penthouse — Prizefighter and the Lady

1934: Men in White — Thin Man — Stamboul Quest — Evelyn Prentice — Broadway Bill

1935: Wings in the Dark — Whipsaw

1936: Wife vs. Secretary — Petticoat Fever — Great Ziegfeld — Libeled Lady — After the Thin Man

1937: Parnell — Double Wedding — Man Proof To Mary, With Love

1938: Test Pilot — Too Hot to Handle

Jeffrey Lynn

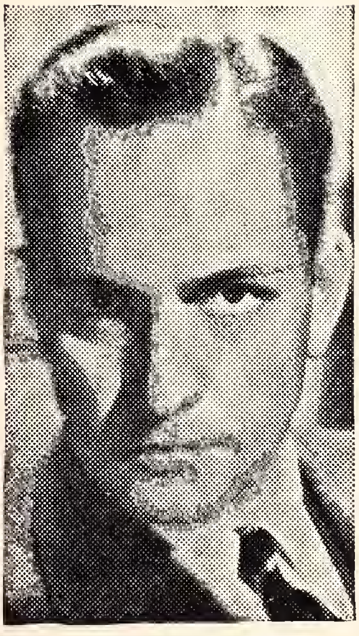
b. Auburn, Mass., 1910

e. Public schools, Worcester, Mass.; Bates College, Maine

After graduation from Bates College in 1930 he worked for two years as salesman for a telephone company in Rhode Island and Massachusetts and indulged in amateur theatricals in the evenings. Became English teacher and dramatic coach at the little high school in Lisbon, Maine for a year, then decided to try the stage. Went home to

JEANETTE MAC DONALD

FRED MAC MURRAY



FREDERIC MARCH

Auburn, clerked in a department, saved his money and acted with the Guild Players of Worcester. Finally went to New York, got a job as doorman at the Embassy Newsreel Theatre evenings and attended the Theodore Irvine School of the Theatre during the days. Landed his first stage job with summer stock in Abingdon, Virginia, then returned to New York to be bit player and understudy for the juvenile lead in A Slight Case of Murder. Played in Stick-in-the-Mud which ran a week. Went on tour with Walter Hampden in Cyrano. Then summer stock at Bar Harbor, an interlude clerking at Macy's and an engagement touring in Lady Precious Stream. Back in New York at last clicked with the lead role in a road company of Brother Rat and while playing in Los Angeles was given a screen test and a contract.

1938: Vitaphone short — Cowboy from Brooklyn — When Were You Born — Out Where the Stars Begin — Four Daughters

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Jeanette MacDonald

5' 5", red-gold hair, green eyes, 120 lbs.
b. Philadelphia, Penn., June 18, 1907
e. Philadelphia public school, Al White's dancing school
Married to Gene Raymond, actor

Her father was a building contractor and when she was 14 took her on a business trip to New York. She went to the Capitol Theatre where her sister, Blossom, was dancing with Ned Wayburn's Demi-Tasse Revue. Wayburn offered her a two week's tryout and she persuaded her father to grant permission. For several seasons she appeared with the Wayburn revues, meanwhile studying voice and dancing under Albertina Rasch. Played a small part in the musical comedy, Irene, and a better part in Tangerine. Worked as a model while hoping for the next chance, which came as a featured role in a Greenwich Village production, Fantastic Fricassee. Was seen by Henry W. Savage who placed her in The Magic Ring. Tiptoes. First prima donna role was in Sunny Days, followed by Yes, Yes, Yvette and Angela. When the run of the last ended, she went to Hollywood with a two-year contract to play opposite Maurice Chevalier in The Love Parade. On completion of the contract made a long concert tour of Europe. Returned in 1934.

1930: Love Parade — Vagabond King — Lottery Bridge — Let's Go Native — Monte Carlo — Oh, For a Man
1931: Don't Bet on Women — Annabelle's Affairs — One Hour with You
1934: Cat and the Fiddle — Merry Widow
1935: Naughty Marietta
1936: Rose Marie — San Francisco
1937: Maytime — Firefly
1938: Girl of the Golden West — Sweethearts

Fred MacMurray

6' 3", dark brown hair, brown eyes, 210 lbs.
b. Kankakee, Ill., Aug. 30, 1908
p. Meleta Martin and Frederick MacMurray, concert violinist
e. Public schools, Madison and Beaver Dam, Wis.; military school, Quincy, Ill.; Carroll College

Won 10 athletic letters in high school and, against his father's wishes, took to the saxophone. Spent one year at Carroll College, then went to Chicago to earn his own living. Started in with a dance band, then headed for Hollywood and a job with the stage band at Warners' Theatre. Had been studying voice and was given a chance singing. Registered at Central Casting but obtained only a few days extra work. In 1929 went to New York as soloist with the California Collegians and was booked into the musical Three's a Crowd, in which he achieved a singing scene with Libby Holman. Continued in night clubs with the Collegians and in Roberta. In 1934 signed with Paramount.

1935: Car 99 — Gilded Lily — Men Without Names — Hands Across the Table — Bride Comes Home — Grand Old Girl — Alice Adams
1936: Trail of the Lonesome Pine — 13 Hours by Air — Princess Comes Across — Texas Rangers — Champagne Waltz
1937: Maid of Salem — Swing High, Swing Low — Exclusive — True Confession
1938: Men with Wings — Coconut Grove — Sing You Sinners

HERBERT MARSHALL

TONY MARTIN

JOEL MC CREA

Frederic March

Frederic Ernest McIntyre Bickel, 6', brown hair and eyes, 170 lbs.
b. Racine, Wis., Aug. 31, 1897
e. Racine high school, University of Wisconsin
Married to Florence Eldridge
Academy Award, 1932: Dr. Jekyll and Mr. Hyde

Graduated from the University in 1920 and went to work in a local bank. After a year behind a teller's window, he decided on a stage career. First theatrical job was as assistant stage manager and bit player for Belasco's Deburau. Appeared in The Lawbreaker, Puppets, Half Caste, Tarnish, then spent three years in stock in Denver where he met and married Florence Eldridge. Returned to New York and continued on the stage, refusing all film offers until the talkies arrived and playing in The Devil in the Cheese, Saturday's Children, Lilliom, The Royal Family. In 1928 went with the Royal Family company to Los Angeles, was offered part in the all-talking film, The Dummy, and accepted.

1929: Dummy — Jealousy — Marriage Playground — Footlights and Fools — Paris Bound — Studio Murder Case
1930: Ladies Love Brutes — Paramount on Parade — Sarah and Son — True to the Navy — Manslaughter — Laughter — Royal Family of Broadway
1931: Honor Among Lovers — Night Angel — My Sin — Dr. Jekyll and Mr. Hyde — Strangers in Love
1932: Merrily We Go to Hell — Sign of the Cross — Smilin' Through
1933: Tonight Is Ours — Eagle and the Hawk — Design for Living — Death Takes a Holiday
1934: Affairs of Cellini — We Live Again — All of Me — Good Dame — Barretts of Wimpole Street
1935: Les Miserables — Dark Angel — Anna Karenina
1936: Mary of Scotland — Anthony Adverse — Road to Glory
1937: Star Is Born — Nothing Sacred
1938: Buccaneer — There Goes My Heart — Trade Winds

Herbert Marshall

6', dark brown hair, blue eyes
b. London, England, May 23, 1890
p. Ethel and Percy F. Marshall
e. St. Mary's College
Married to Edna Best

After graduation from college he became an articled clerk with a London firm of accountants. Had no liking for a business career and his indifference lost him his job. Turned to the theatre and in 1911 played a servant in The Adventures of Lady Ursula. After two years of minor roles with provincial companies, went to London and won a part in Brewster's Millions. Departed for a tour of Canada and the United States with Cyril Maude in Grumpy. When the War broke, he joined the British Military Service, served through four years and received several severe wounds in action. Two months after the Armistice he had joined the stock company of the Lyric Opera House at Hammersmith. Played in Make Believe, The Younger Generation, Abraham Lincoln, The Merchant of Venice, John Ferguson, As You Like It, Brown Sugar, The Crossing, Safety Match. In 1921 again toured America, this time with Marie Lohr. Returned to London and appeared in Windows, Belinda, The Young Idea, Aren't We All, Alice Sit-by-the-Fire, The Marriage, The Pelican, The Verdict.

In 1925 came to New York for These Charming People, then back to England for Byways, Engaged, The Queen Was in the Parlour, Interference, S. O. S., Come With Me. In 1928 back to Broadway for The High Road, then in 1929 London again for Paris Bound. Appeared in a silent British film, Mumsie, and in 1929 came again to the United States for the talking film, The Letter, with Jeanne Eagels. Returned to England for British pictures and in 1932 shifted permanently to Hollywood with occasional interludes on the New York stage in Tomorrow and Tomorrow, There's Always Juliet.

1929: The Letter
1930: Murder (British)
1931: Calendar — Michael and Mary (both British)
1932: Faithful Heart (British) — Secrets of a Secretary — Blonde Venus — Trouble in Paradise — Evenings for Sale

1933: I Was a Spy (British) — Solitaire Man
1934: Four Frightened People — Outcast Lady — Painted Veil — Riptide
1935: Good Fairy — Flame Within — Accent on Youth — Dark Angel
1936: Lady Consents — Woman Rebels — Make Way for a Lady — Till We Meet Again — Forgotten Faces — Girls' Dormitory
1937: Angel — Breakfast for Two
1938: Mad About Music — Always Goodbye — Woman Against Woman

Tony Martin

Anthony Martin, 6′, black hair, brown eyes, 175 lbs.
b. San Francisco
e. Oakland High School; St. Mary's College
Married to Alice Faye

After graduation from high school, he organized an orchestra and played at several San Francisco theatres. Decided to continue his education and went to St. Mary's College. Left during his junior year to join an orchestra which played at the Chicago World's Fair and later went on a national radio hookup from San Francisco. Occasionally he sang with the band and soon attracted the attention of movie scouts. Signed in 1936 and started with Sing, Baby, Sing.

1936:: Sing, Baby, Sing — Educating Father — Pigskin Parade — Banjo On My Knee — Follow the Fleet — Back to Nature
1937: Holy Terror — You Can't Have Everything — Life Begins in College — Ali Baba Goes to Town
1938: Kentucky Moonshine — Up the River — Thanks for Everything

Marx Brothers

Arthur (Harpo), 5′ 7″, brown hair and eyes, 140 lbs.
b. New York City, Nov. 21, 1893
Julius (Groucho), 5′ 7½″, black hair, brown eyes, 155 lbs.
b. New York City, Oct. 2, 1895
Leonard (Chico), 5′ 6″, brown hair and eyes, 135 lbs.
b. New York City, March 26, 1891
Herbert (Zeppo), 5′ 9″, brown hair and eyes, 155 lbs.
b. New York City, Feb. 25, 1901

Minna Schoenberg, daughter of a Hanoverian magician, came to New York and married Samuel Marx, an East Side tailor who had emigrated from Alsace some years before. Her only brother became Al Shean of the famous team, Gallagher and Shean, and she early determined that her five sons should have theatrical careers. Milton, who was named Gummo at the time monologist Art Fischer gave the boys their stage names, retired from the stage before they became famous and went into the raincoat business.

Chico was the first to start, beginning as a pianist and touring the country in vaudeville and as accompanist in movie theatres. Groucho soon landed a job with Gus Edward's musical school, then into the LeRoy Trio and a season as singer between acts with the play, The Man of Her Choice. Mrs. Marx took Groucho and Gummo and started on tour as The Three Nightingales. Added Harpo and became The Four Nightingales. Took in Zeppo and Mrs. Marx' sister and became The Six Mascots. Meanwhile Chico was stepping up with various cafe and vaudeville jobs and when the two women dropped out of the act and Zeppo left to go to high school, he joined the remaining three and The Four Marx Brothers started their climb to fame. When Gummo retired, Zeppo stepped in. They became vaudeville headliners and made a triumphal tour of Europe. Tried one silent picture, Humor Risk, and refused to risk its humor, keeping it out of circulation. In 1923 tried a long show, I'll Say She Is, and it ran for two years. Then, with vaudeville tours interspersed, they offered The Coconuts and Animal Crackers, each good for two years straight business. In 1929 they began their screen career with the film version of The Coconuts.

In 1935 Zeppo retired from the combine to become an actors' agent. Groucho has collaborated the past several years on many movie scripts, among them The King and the Chorus Girl and A Day at the Races.

1929: Coconuts
1930: Animal Crackers
1931: Monkey Business
1932: Horse Feathers
1933: Duck Soup
1935: Night at the Opera
1937. Day at the Races
1938: Room Service

MARX BROS.
Harpo
Groucho
Chico

Joel McCrea

6′ 2″, brown hair, blue eyes, 185 lbs.
b. Los Angeles, Calif., Nov. 5, 1905
p. Lou W. and Thomas P. McCrea
e. Hollywood high school; Pomona College
Married to Frances Dee, two children

Legend persists that he attended a girls' seminary in early youth. Took part in amateur dramatics and community plays during high school. Was member of the dramatic club in college and in one production played opposite Jean Wood, daughter of director Sam Wood, who saw the performance and suggested that Joel try his luck at the studios. Worked as an extra for some time, then supported Douglas Fairbanks, Jr. in The Jazz Age.

Jazz Age — Five O'Clock Girl — Dynamite — So This Is College — Single Standard — Lightnin' — Silver Horde — Once a Sinner — Kept Husbands — Born to Love
1932: Lost Squadron — Bird of Paradise — Most Dangerous Game — Rockabye — Sport Parade
1933: Our Betters — Bed of Roses — Silver Cord — One Man's Journey — Chance at Heaven
1934: Gambling Lady — Half a Sinner — Richest Girl in the World
1935: Private Worlds — Our Little Girl — Woman Wanted — Barbary Coast
1936: These Three — Come and Get It — Two in a Crowd — Adventure in Manhattan — Banjo on My Knee
1937: Internes Can't Take Money — Wells Fargo — Woman Chases Man — Dead End
1938: Three Blind Mice — Youth Takes a Fling

Victor McLagen

6′ 3″, brown hair and eyes, 225 lbs.
b. London, England, Dec. 11, 1886
Academy Award, 1935: The Informer

Spent early years in South Africa where his father was Bishop of Clermont. Went to London and enlisted in the Royal Life Guards. Drifted to Canada and worked in the North Ontario cobalt fields. Became professional wrestler and boxer, once held championship of Eastern Canada, traveled with a sideshow meeting all comers, fought six-round bout with Jack Johnson. Joined his brother for the gold rush to Kalgoorlie in Australia. Returned to London in time to get into the World War with the Royal Irish Fusiliers. Saw service in Mesopotamia, won captain's chevrons, became provost marshal of Bagbdad. Back again in London was asked to play a special part in a film, Call of the Road. Played with Lady Diana Manners in The Glorious Adventure and many other British films. Came to the United States for lead in The Beloved Brute.

Hunted Woman — Beau Geste — What Price Glory — Loves of Carmen — Mother Machree — Girl in Every Port — Hangman's House — River Pirate — Captain Lash — Strong Boy
1929: Hot for Paris — On the Level — Devil with Women
1930: King of the Khyber Rifles — Cockeyed World — Sey You, Sez Me — Happy Days
1931: Dishonored — Wicked — Annabelle's Affairs — Devil's Lottery — While Paris Sleeps — Gay Caballero — Rackety Rax
1932: Guilty as Hell
1933: Hot Pepper — Laughing at Life — Dick Turpin (British)
1934: Lost Patrol — No More Women — Wharf Angel — Murder at the Vanities — Captain Hates the Sea
1935: Under Pressure — Great Hotel Murder — Informer
1936: Professional Soldier — Under Two Flags — Klondike Annie — Magnificent Brute
1937: Sea Devils — Nancy Steele Is Missing — This Is My Affair — Wee Willie Winkie
1938: Battle of Broadway — Devil's Party — We're Going to be Rich

Adolphe Menjou

Adolphe Jean Menjou, 5′ 9″, dark brown hair, dark blue eyes, 153 lbs.
b. Pittsburgh, Penn., Feb. 18, 1890
p. Nora Joyce and Albert Menjou
e. Culver Military Academy; Cornell University
Divorced from Kathryn Carver; married to Verree Teasdale

Father was a restauranteur and hotel man who was determined his son should be a civil engineer. Young Adolphe ran away at 16 with a vaudeville troupe, but was brought back by his father and then obediently went off to Cornell. Only a few months after graduation, however, he was working at the old Vitagraph studios in New York, hissing grandly as a minor villain. Stayed there until the United States entered the War, when he joined the Cornell alumni ambulance unit. Was a Captain by the time the Armistice came. In 1919, after various jobs in his father's line, he toured New England with a vaudeville act, then west and into the movies again as an extra.

. . . . and the people who make them"

VICTOR MC LAGEN

ADOLPHE MENJOU

BURGESS MEREDITH

Jumped to featured position after Charlie Chaplin chose him for the male lead in A Woman of Paris.

The Sheik — Three Musketeers — Woman of Paris — Marriage Circle — Grand Duchess and the Waiter — Serenade — Amazons — Valentine Girl — Kiss — Ten Months — Service for Ladies — His Private Life — Tiger Lady — Marquis Preferred — King on Main Street — Are Parents People? — Gentlemen of Paris — Fashions in Love — Social Celebrity — Blonde or Brunette

1931· Front Page — Friends and Lovers — Two White Arms
1932: Forbidden — Bachelor's Affairs — Night Club Lady — Blame the Woman
1933: Circus Queen Murder — Morning Glory — Farewell to Arms — Worst Woman in Paris — Convention City
1934: Trumpet Blows — Little Miss Marker — Great Flirtation — Easy to Love — Journal of a Crime — Human Side — Mighty Barnum
1935: Golddiggers of 1935 — Broadway Gondolier
1936: Milky Way — Wives Never Know — Sing, Baby, Sing — One in a Million
1937: Star Is Born — Cafe Metropole One Hundred Men and a Girl — Stage Door
1938: Goldwyn Follies — Letter of Introduction — Thanks for Everything

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Burgess Meredith

b. Cleveland, Ohio

e. Public schools; Amherst College

In school had a fine soprano voice and sang in several church choirs. Also played leads in high school and college dramatics. Left college to go to work on the Cleveland Plain Dealer. Then a variety of jobs; necktie salesman, vacuum cleaner agent, Wall Street runner, sailor on two South American voyages. Joined the Eva La Gallienne Civic Repertory Company as an apprentice student. Summer of 1930 played stock at Westchester and won praise as Marchbanks in Candida and as the Concierge in The Guardsman. Played New York in Dracula, The Fall Guy, Springtime for Henry, Peter Pan, Alice in Wonderland, Liliom, Three-Penny Opera, Little Ol' Boy, Criminal at Large, The Man in the Zoo, She Loves Me Not. Entered radio work in the Red Davis serial, then played with Katherine Cornell's company in The Barretts of Wimpole Street and Flowers of the Forest. Went to Chicago to do Noah, but hurried back to New York for the role of Mio in Winterset. In 1936 started his screen career in the film version.

1936: Winterset
1937: There Goes the Groom
1938: Spring Madness

Ray Milland

Jack Millane, 6′ 1″, black hair, brown eyes

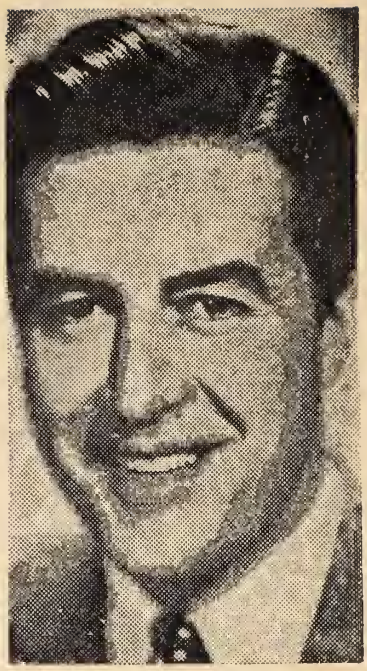
b. Drogheda, Ireland, Jan. 3, 1905

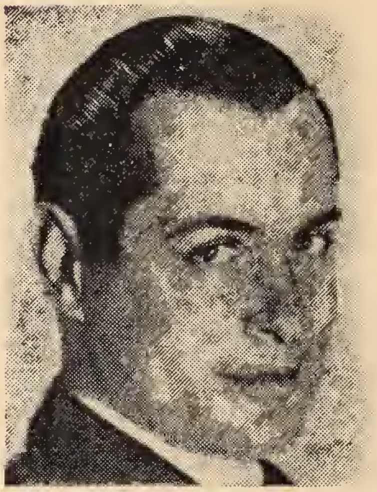
e. Kings College

Married to Muriel Webber

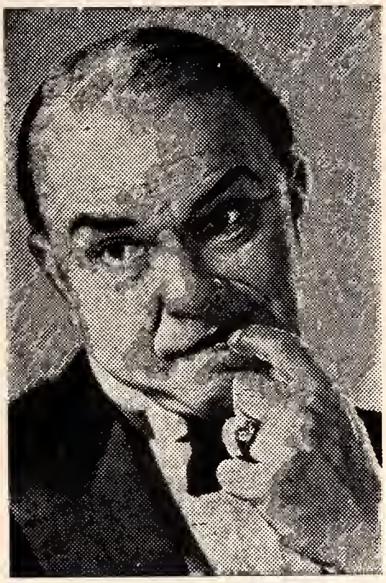
Finished college at 16, spent several years at sea, trained jumpers and won honors as horseman and became a cavalryman. Spent a legacy of $17,000 on a tour of Europe. Came back to London and spent the last $50 on a dinner for Estelle Brody, British film actress. She introduced him to her studio and he obtained work as an extra. Went on tour with a stage company playing The Woman in Room 13. Learned to tap dance and joined a musical revue. Came to Hollywood in 1930 and obtained a few minor roles but made little progress until Ambassador Bill in 1931.

1931: Ambassador Bill
1932: Payment Deferred
1933: This Is the Life (British) — Orders is Orders (British)
1934: Bolero — We're Not Dressing — Many Happy Returns
1935: Menace — One Hour Late — Gilded Lily — Four Hours to Kill — Glass Key — Alias Mary Dow
1936:: Next Time We Love — Return of Sophie Lang — Big Broadcast of 1937 — Jungle Princess
1937: Three Smart Girls — Wings Over Honolulu — Bulldog Drummond Escapes — Easy Living — Ebb Tide
1938: Wise Girl — Tropic Holiday — Men With Wings — Say It In French


RAY MILLAND

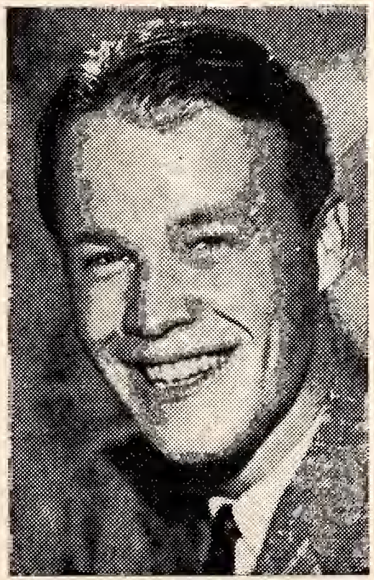

ROBERT MONTGOMERY

GRACE MOORE



VICTOR MOORE

FRANK MORGAN



WAYNE MORRIS

Robert Montgomery

Henry Montgomery, Jr., 6′ 1″, brown hair, blue eyes, 165 lbs.
b. Beacon, New York, May 21, 1904
e. Pawling School, N. Y.; private schools in England, France, Switzerland and Germany

Father was vice-president of the New York Rubber Co. After his death when Henry, Jr., was 16, the family fortune dwindled and the two sons went to work. Henry Jr., started as a mechanic's helper on a railroad, became a deckhand on an oil tanker, then changed his name to Robert and started to buck the show business with a friend. Spent seventy-two weeks with the Rochester stock company and at last made Broadway in Arleen O'Dare. Continued in Dawn, Garden of Eden and other plays. Scored big hit in Possession. Had turned down a silent film offer, but with the coming of the talkies acquired an MGM contract.

1929: So This Is College — Untamed — Their Own Desire — On the Set — Father's Day — Single Standard — Three Live Ghosts
1930: Divorcee — Free and Easy — Our Blushing Brides — Sins of the Children — Richest Man in the World
1931: Big House — But the Flesh is Weak — Lovers Courageous — Private Lives
1932: Letty Lynton — Faithless — Blondie of the Follies
1933: Tinfoil — Hell Below — Made on Broadway — When Ladies Meet — Another Language — Night Flight — Fugitive Lovers
1934: Mystery of Mr. X — Riptide — Hide-Out — Forsaking All Others
1935: Vanessa — Her Love Story — No More Ladies
1936: Petticoat Fever — Trouble for Two — Picadilly Jim
1937: Last of Mrs. Cheyney — Night Must Fall — Live, Love and Learn — Ever Since Eve
1938: First Hundred Years — Yellow Jack — Three Loves Has Nancy

Grace Moore

5′ 3″, golden hair, blue eyes, 130 lbs.
b. Del Rio, Tenn., Dec. 5, 1903
e. Del Rio public schools; Ward Belmont College
Married to Valentin Parera

Special Award, 1935, from the Society of Arts and Sciences for "distinctive service in the arts especially for conspicuous achievement in raising the standard of cinema entertainment:" One Night of Love

Originally intended to be a missionary but shifted to music after hearing Mary Garden. First public appearance was at the National Theatre, Washington, with Giovanni Martinelli in 1918. First important stage role was in the light operetta, Up in the Clouds. Appeared in the Music Box Revues of 1923-24-25 while studying voice under Marafloti. Made several concert tours and appeared in the musical, Hitchy Koo. In 1928 made debut at the Metropolitan as Mimi in La Boheme. During next two years appeared as Juliet in Romeo, Marguerite in Faust and in Manon. In 1930 played in two films, A Lady's Morals and New Moon. Returned to the stage for The DuBarry. Then in 1934 came One Night of Love.

1934: One Night of Love
1935: Love Me Forever
1936: The King Steps Out
1937: When You're in Love — I'll Take Romance

Victor Moore

5′ 7″, grey hair, brown eyes, 196 lbs.
b. Hammonton, N. J., Feb. 24, 1876
e. Hammonton and Boston public schools
Married to Emma Littlefield, deceased; two children

Family moved to Boston while he was still in grammar school. Made his first public appearance as one of the babes in a community production of Babes in Toyland. Started in the theatre in Boston in small parts. Played stock and vaudeville and bit parts in New York. In 1903 married Emma Littlefield and the two toured in their own act. First big part was in Forty-five Minutes from Broadway. Won fame for his Kid Burns character in The Talk of New York. In 1916 started in the movies with Chimmie Fadden, Chimmie Out West, The Race, The Clown. Made 41 one-reel comedies for the old Klever Company. For past decade has alternated stage and screen. Stage shows include Anything Goes, Hold Everything, Funny Face, Okey, Easy Come Easy Go, Heads Up, Of Thee I Sing, Let 'E, Eat Cake, Anything Goes.

1930: Dangerous Nan McGrew — Heads Up
1932-1933: Comedy shorts
1934: Romance in the Rain — Gift of Gab
1936: Swingtime — Golddiggers of 1937
1937: We're on the Jury — Meet the Missus — Life of the Party — She's Got Everything — Make Way for Tomorrow
1938: Radio City Revels — This Marriage Business

Frank Morgan

Frank Wupperman
b. New York City, June 1, 1890
p. Josephine Hancox and George Wupperman
e. Cornell University

Started on the stage in a vaudeville skit, then took the juvenile lead in Mr. Wu, 1914. Played in several Vitagraph films in the early days, becoming Anita Stewart's leading man. First talking picture was a Paramount short, Belle of the Night.

1930: Dangerous Nan McGrew
1931: Queen High
1932: Secrets of the French Police
1933: Luxury Liner — Reunion in Vienna — Nuisance — When Ladies Meet — Broadway to Hollywood — Bombshell — Best of Enemies
1934: Cat and the Fiddle — Affairs of Cellini — There's Always Tomorrow — By Your Leave — Success at Any Price — Sisters Under the Skin
1935: Good Fairy — Naughty Marietta — Escapade — I Live My Life — Perfect Gentleman — Enchanted April
1936: Dancing Pirate — Great Ziegfeld — Trouble for Two — Picadilly Jim — Dimples
1937: Last of Mrs. Cheney — Emperor's Candlesticks — Saratoga — Beg, Borrow or Steal — Rosalie
1938: Paradise for Three — Port of Seven Seas — Crowd Roars — Sweethearts

Ralph Morgan

Ralph Wupperman
b. New York City, July 6, 1888
p. Josephine Hancox and George Wupperman
e. Trinity School, NY; Riverview Military Academy; Columbia University (law degree)
Married to Grace Arnold, actress; one daughter

Attended law school to please his parents, then shifted to theatrical work to please himself. Worked up to important parts in such plays as Strange Interlude and In Love with Love. Signed a contract with Fox in 1931 and started in Charlie Chan's Chance.

1931: Charlie Chan's Chance
1932: Dance Team
1933: Humanity — Trick for Trick — Power and the Glory — Shanghai Madness — Walls of Gold — Doctor Bull — Mad Game — Kennel Murder Case — Strange Interlude — Rasputin and the Empress
1934: Orient Express — She Was a Lady — Stand Up and Cheer — No Greater Glory — Girl of the Limberlost — Last Gentleman
1935: Star of Midnight — Unwelcome Stranger — Calm Yourself
1936: Magnificent Obsession — Yellowstone — Muss 'Em Up — Ex-Mrs. Bradford — Little Miss Nobody — Human Cargo — Speed — General Spanky — Anthony Adverse
1937: Crack-Up — Man in Blue — Life of Emile Zola — Mannequin — Exclusive — Wells Fargo
1938: Love Is a Headache — Wives Under Suspicion — Mother Carey's Chickens — Army Girl — Outer Gate — Out West with the Hardys — Orphans of the Street

Chester Morris

b. New ork City, Feb. 16, 1901
p. Etta Hawkins, actress, and William Morris, actor
e. Lincoln School, Mt. Vernon; Art Students League, NYC
Married to Sue Kilborn, two children

While still in school joined the Westchester Players and played lead roles in Smilin' Thru and others. Spent a year at the Art Students League then, as William Morris' son, was given a part in Augustus Thomas'

The Copperhead with Lionel Barrymore. Next in a small role in Turn to the Right, advancing to the lead on tour. Then for a time in Thunder and several years stock in Providence, Washington and Baltimore. Played in The Exciters and in a vaudeville sketch, All the Horrors of Home, with his mother, father, sister and two brothers. Appeared in George M. Cohan's Home Towners, Yellow, Crime, Whispering Friends, Fast Life. In 1928 entered the movies as Chick Williams in Alibi.

1928: Alibi — Fast Life
1929: Woman Trap — Second Choice
1930: Playing Around — Big House — Divorcee — Case of Sergeant Grischa
1931: Bat Whispers — She Couldn't Say No — Corsair — Cock of the Air — Miracle Man
1932: Breach of Promise Sinners in the Sun
1933: Blondie Johnson — Infernal Machine — Tomorrow at Seven — Golden Harvest — King for a Night
1934: Let's Talk It Over — Embarrassing Moments — I've Been Around
1935: Princess O'Hara — Public Hero No. 1 — Society Doctor — Pursuit
1936: Three Godfathers — Moonlight Murder — Frankie and Johnie — They Met in a Taxi
1937: I Promise to Pay — Devil's Playground — Flight from Glory
1938: Sky Giant — Smashing the Rackets — Law of the Underworld

Wayne Morris

Bert deWayne Morris, 6′ 2″, blond hair, blue eyes, 190 lbs.

b. Los Angeles, Calif., Feb. 17, 1914

p. Anna and Bert deWayne Morris, Sr.

e. San Francisco public schools; Los Angeles Junior College

Family moved to San Francisco, where he attended school, returning to Los Angeles for Junior College. Then they moved to Pasadena and Bert deWayne, jr. enrolled at the Pasadena Community Playhouse school. Directors Gilmor and Thomas Brown pruned down his name and gave him parts in Mr. Pickwick, St Joan, Henry V, Troilus and Cressida, and other plays. Just before graduation he was playing Private Dean in Yellowjack when a Warner Bros. agent came to a performance and the next day he was signed for a part in China Clipper.

1936: China Clipper — King of Hockey — Here Comes Carter
1937: Don't Pull Your Punches — Kid Galahad — Submarine D-1
1938: Love, Honor and Behave — Valley of the Giants — Men Are Such Fools — Brother Rat

Paul Muni

Muni Weisenfreund, 5′ 10″, black hair and eyes, 165 lbs.

b. Lemberg, Austria, Sept. 22, 1897

p. Salli and Phillip Weisenfreund, professionals

e. Public schools in New York and Cleveland

Married to Bella Finkel

Academy Award, 1936: Louis Pasteur

From early childhood was determined to be an actor and a great one. Joined the Yiddish Art Theatre in New York in 1908 and played small parts for the next four years. Appeared with other Yiddish groups and in bit parts for the Theatre Guild until 1926 when he stepped into the spotlight with We Americans. During the next two years played Four Walls, This One Man, Counsellor-at-Law and many others. In 1929 made his first film for Fox.

1929: Valiant — Seven Faces
1932: Scarface — I Am a Fugitive from a Chain Gang
1933: World Changes
1934: Hi, Nellie
1935: Bordertown — Dr. Socrates — Black Fury
1936: Story of Louis Pasteur — Good Earth
1937: Woman I Love — Life of Emile Zola

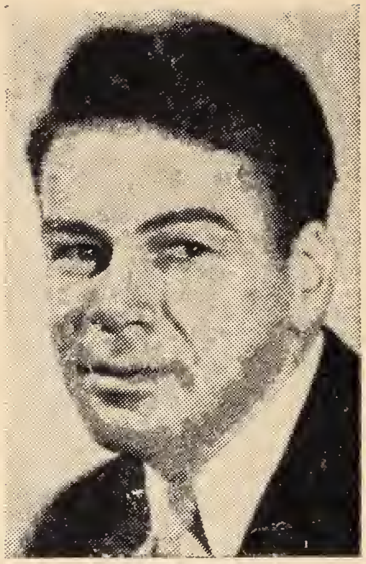
George Murphy

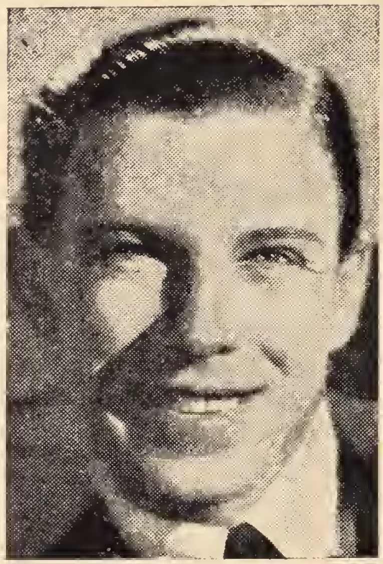
5′ 11″, brown hair, blue eyes, 173 lbs.

b. New Haven, Conn., July 4, 1904

e. Public schools; Yale University

Married to Juliette Johnson


PAUL MUNI


GEORGE MURPHY

DORIS NOLAN

Father was Michael Charles Murphy, one time Olympic and University of Pennsylvania track coach. At college George studied engineering but the closest he ever came to using his knowledge was during a summer's work on the assembly line in the Ford plant. Tried other jobs, then met, married and teamed with Juliette Johnsin, New York dancer. Together they appeared in night clubs in New York, London and Paris, then in 1928 went on the stage in Good News. Continued in Of Thee I Sing, Shoot the Works, Hold Everything, Roberta. First film, Kid Millions, 1934.

1934: Kid Millions — Jealousy
1935: I'll Love You Always
1936: Woman Trap
1937: Top of the Town — You're a Sweetheart — London by Night — Broadway Melody of 1938 — Women Men Marry
1938: Little Miss Broadway — Letter of Introduction — Hold That Co-ed

Doris Nolan

5′ 6″, light brown hair, hazel-brown eyes, 116 lbs.

b. New York City, July 14, 1916

p. Mr. and Mrs. Frank J. Nolan

e. Convent in Wasbington; New York grammar schools; New Rochelle high school

After high school enrolled at the Provincetown Playhouse Dramatic School and during the summer of 1934 appeared there in The Late Christopher Bean and Ashes. Next summer played stock at Clinton Hollow, N. Y. Was signed by Fox for film work but assigned no role. Returned to New York to appear in The Night of January 16th and before the close of the run had signed with Universal for The Man I Marry.

1936: Man I Marry
1937: As Good As Married — Top of the Town
1938: Holiday

Merle Oberon

Estelle Merle O'Brien Thompson, 5′ 4″, brown hair and eyes

b. Tasmania, Feb. 19, 1911

e. Private schools, Calcutta, India; La Martinere College

Her father was an English army officer who died just before her birth. Was raised by her godmother, Lady Monteith, first at Bombay and later at Calcutta. At 17 she visited England, France, Switzerland and Italy. Her uncle gave her $100 and a ticket home to Calcutta, but she was determined to be an actress and cashed in the ticket to stay in London. Had acquired some stage experience with the Calcutra Amateur Theatrical Society and now started the rounds of the casting offices. Got a job as an entertainer at the Cafe de Paris. Then started extra work in British films. Alexander Korda noticed her at lunch one day, insisted she take special tests for him and assigned her to a part in The Wedding Rehearsal. The leading lady was injured in an automobile accident and Korda pushed Merle into the role.

1932: Wedding Rehearsal — Man of Tomorrow — Dance of Witches (all British)
1933: Battle (released in America as Thunder in the East) — Private Life of Henry VIII (British)
1934: Private Life of Don Juan — Broken Melody — Scarlet Pimpernel
1935: Folies Bergere — Dark Angel
1936: These Three — Beloved Enemy
1937: I, Claudius (British)
1938: Divorce of Lady X — Cowboy and the Lady

Jack Oakie

Lewis DeLaine Offield, 5′ 11″, brown hair, blue eyes, 170 lbs.

b. Sedalia, Mo., Nov. 12, 1903

Married to Venita Varden, actress

Family moved to New York City where he attended school. When he graduated from high school he became a clerk in a Wall Street office. Sideline was making wisecracks and bis reputation as an amateur comedian landed him a place in the Junior League Follies, a charity show staged in 1919 by May Leslie. Formed partnership witb Lulu McConnell and together tbey played in Innocent Eyes, Artists and Models, several Passing Shows, Ziegfeld's Follies and Peggy Ann, filling in between engagements

JACK OAKIE

MERLE OBERON

GEORGE O'BRIEN

with vaudeville. In 1927 split with Miss McConnell and headed for Hollywood. Had a letter of introduction to director Wesley Ruggles and at last obtained a small part in Finders Keepers starring Laura La Plante.

1928: Finders Keepers — Fleet's In — Someone to Love
1929: Hard to Get — Chinatown Nights — Close Harmony — Dummy — Fast Company — Man I Love — Sweetie — Wild Party — Sin Town — Street Girl
1930: Paramount on Parade — Sap from Syracuse — Social Lion — Hit the Deck — Let's Go Native — Sea Legs
1931: June Moon — Dude Ranch — Touchdown
1932: Once in a Lifetime — Dancers in the Dark — Sky Bride — Million Dollar Legs — Madison Square Garden — Uptown New York
1933: Eagle and the Hawk — From Hell to Heaven — If I Had a Million — College Humor — Too Much Harmony — Sitting Pretty — Alice in Wonderland — Sailor Be Good
1934: Looking for Trouble — Murder at the Vanities — Shoot the Works — College Rhythm
1935: Call of the Wild — Big Broadcast of 1936 — Collegiate
1936: King of Burlesque — Colleen — That Girl from Paris — Texas Rangers — Champagne Waltz — Florida Special
1937: Toast of New York — Super Sleuth — Fight for Your Lady — Hitting a New High
1938: Radio City Revels — Affairs of Annabel — Annabel Takes a Tour — Thanks for Everything

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George O'Brien

6' 1", dark brown hair and eyes, 180 lbs.
b. San Francisco, April 19, 1900
p. Margaret L. and Daniel J. O'Brien
e. San Francisco public schools; Santa Clara College
Married to Marguerite Churchill

Father was chief of police in San Francisco and young George learned to ride, rope and wrestle from George Merchant, riding instructor for the force. Left college when the War started, joined the navy and became light heavyweight champion of the Pacific Coast Fleet. After the Armistice, returned to college, met Tom Mix shooting scenes nearby and decided to become a cameraman. Was assistant cameraman then double, then stunt man. Finally given small parts and worked his way up to the lead in The Iron Horse. Made notable success with Janet Gaynor in director Murnau's famous Sunrise. Is now one of the most permanently popular action heroes.

Iron Horse — Man Who Came Back — Painted Lady — Dancers — Roughneck — Fighting Heart — Havoc — Thank You — Silver Treasurer — Three Bad Men — Johnstown Flood — Rustlin' for Cupid — Fig Leaves — Blue Eagle — Paid to Love — Sunrise — Is Zat So? — East Side, West Side — Sharpshooters — Honor Bound — Blindfold — Noah's Ark
1929: Masked Emotions — Salute — True Heaven
1930: Lone Star Ranger — Rough Romance — Last of the Duanes — Seas Beneath
1931: Holy Terror — Riders of the Purple Sage — Rainbow Trail
1932: Gay Cabbalero — Mystery Ranch — Golden West — Robber's Roost
1933: Smoke Lightning — Life in the Raw — Frontier Marshal — Last Trail
1934: Ever Since Eve — Dude Ranger
1935: When a Man's a Man — Cowboy Millionaire — Hard Rock Harrigan Thunder Mountain — Whispering Smith Speaks
1936: O'Malley of the Mounted — Border Patrolman — Daniel Boone
1937: Park Avenue Logger — Hollywood Cowboy — Windjammer
1938: Border G-Man — Gun Law — Lawless Valley — Painted Desert — Renegade Ranger

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Pat O'Brien

5' 11", brown hair, blue eyes, 175 lbs.
b. Milwaukee, Wis., Nov. 11, 1899
e. Public schools; Marquette University
Married to Eloise Taylor, two children

Despite his family's objections, he always wanted to be an actor and hung around the old Davidson Theatre in Milwaukee. Once played with a small company in Way Down

PAT O'BRIEN

MAUREEN O'SULLIVAN

JEAN PARKER

East. At last gave in and went to Marquette to study law. Left at the end of his second year to tackle the theatre again. James Gleason had seen him in a college production of Foul Ball Kelly and helped him get a job in stock. First Broadway appearance was in A Man's Man. Played in Gertie, Henry Behave, You Can't Win, Danger, The Nut Farm, This Man's Town, Coquette, The Up and Up, Broadway, Overture, Tomorrow and Tomorrow. Was touring in The Front Page when a telephone call from Hollywood, assuming that he was playing the lead, demanded whether he was the actor in the play. He answered yes and was signed for the role of Hildy Johnson before he could explain that he was really playing another part.

1931: Front Page — Personal Maid — Consolation Marriage — Flying High — Hell's House

1932: Final Edition — Virtue — Strange Case of Clara Deane — Air Mail

1933: Laughter in Hell — Destination Unknown — World Gone Mad — Bureau of Missing Persons — College Coach — Bombshell

1934: I've Got Your Number — Personality Kid — Here Comes the Navy — Twenty Million Sweethearts — Flirtation Walk — I Sell Anything — Gambling Lady

1935: Devil Dogs of the Air — In Caliente — Oil for the Lamps of China — Page Miss Glory — Stars Over Broadway — Irish in Us — Outlawed Guns

1936: Ceiling Zero — I Married a Doctor — Public Enemy's Wife — China Clipper — Great O'Malley

1937: San Quentin — Slim — Submarine D-1 — Back In Circulation

1938: Women Are Like That — Boy Meets Girl — Angels with Dirty Faces — Cowboy from Brooklyn — Garden of the Moon

Maureen O'Sullivan

5′ 6″, dark brown hair, blue eyes, 116 lbs.

b. Boyle, Ireland, May 17, 1911

e. Dublin and London convents; finishing school in Paris

When director Frank Borzage was filming Song of My Heart with John McCormack in Ireland, he saw Maureen at a dance and asked her to take a screen test. Borzage himself persuaded her father, a major in the British Army, to let her go to Hollywood for the completion of the film and she has continued in the movies ever since.

1930: Song of My Heart — So This Is London — Connecticut Yankee — Just Imagine — Princess and the Plumber

1931. Big Shot — Thirty Days — Tarzan, the Ape Man

1932: Skyscraper Souls — Slightly Married — Silver Lining — Payment Deferred — Okay America

1933: Robbers Roost — Tarzan and His Mate — Cohens and Kellys in Trouble — Tugboat Annie — Stage Mother

1934: Hide-Out — Barretts of Wimpole Street — Thin Man

1935: David Copperfield — West Point of the Air — Flame Within — Anna Karenina — Woman Wanted — Bishop Misbehaves — Cardinal Richelieu

1936: Voice of Bugle Ann — Devil Doll — Tarzan Escapes

1937: Emperor's Candlesticks — Day at the Races — Between Two Women — My Dear Miss Aldrich

1938: Yank at Oxford — Port of Seven Seas — Hold That Kiss — Crowd Roars — Spring Madness

Jean Parker

Mae Green, 5′ 3″, brown hair, blue-green eyes, 105 lbs.

b. Deer Lodge, Montana, August 11

Family moved to Los Angeles when she was six, then to Pasadena where she attended school. While a senior in high school was chosen as one of six girls to pose for the Olympic Games posters and to ride on one of the floats in the opening parade. An MGM scout noticed her picture in a paper and arranged a screen test. First role was with Jackie Cooper in Divorce in the Family.

1932: Divorce in the Family — Secret of Madame Blanche

1933: Made on Broadway — Rasputin and the Empress — Storm at Daybreak — What Price Innocence? — Lady for a Lady — Little Women — Two Alone

1934: You Can't Buy Everything — Have a Heart — Sequoia — Lazy River — Operator 13 — Caravan — Limehouse Blues

JOE PENNER

DICK POWELL

WILLIAM POWELL

1935: Princess O'Hara — Murder in the Fleet

1936: Ghost Goes West (British) — Farmer in the Dell — Texas Rangers

1937: Life Begins with Love — Barrier

1938: Penitentiary — Romance of the Limberlost — Arkansas Traveler

Joe Penner

Joseph Pinter

b. Hungary, Nov. 11, 1904

p. Sophie and John Pinter

Married to Eleanor May Vogt, dancer

Family came to the United States and settled in Detroit where Joe went to school. Started as comedian in burlesque and played vaudeville and stage shows and radio. Began his screen career with a series of fifteen Vitaphone shorts.

1934: College Rhythm

1935: Collegiate

1937: New Faces of 1937 — Life of the Party

1938: Go Chase Yourself — Mr. Doodle Kicks Off

Dick Powell

Richard E. Powell, 6′, red hair, blue eyes, 172 lbs.

b. Mount View, Arkansas, Nov. 14, 1904

e. Little Rock public schools, freshman year Little Rock College

Married to Joan Blondell, two children

When he was very young his family moved to Little Rock, which he still considers his home—he holds Arkansas license plate No. 1. Only musical member of the family, but early discovered he could make passable music on almost every instrument known. Sang in the church choir, clerked in grocery stores, jerked sodas, read gas meters, etc. Entered Little Rock College and left at end of first year to sing with a concert orchestra in Louisville, Ky. Tried popular music with a dance band in a local theatre and made such a hit that the Stanley Theatre, Pittsburgh, hired him as singer and master of ceremonies. Success there and radio popularity brought Warner Bros. agents who signed him for the role of a radio crooner in Blessed Event.

42nd Street — Gold Diggers of 1933 — Footlight Parade — College Coach — Convention City

1934: Wonder Bar — Twenty Million Sweethearts — Happiness Ahead — Flirtation Walk — Dames

1935: Gold Diggers of 1935 — Midsummer Night's Dream — Page Miss Glory — Broadway Gondolier — Shipmates Forever — Thanks a Million

1936: Colleen — Hearts Divided — Stage Struck — Gold Diggers of 1937

1937: On the Avenue — The Singing Marine — Varsity Show — Hollywood Hotel

1938: Cowboy from Brooklyn — Hard to Get — Mystery House — Going Places

William Powell

6′, brown hair, brown eyes, 168 lbs.

b. Pittsburgh, Pa., July 29, 1892

p. Hattie and Horatio Powell

e. Pittsburgh and Alleghany grammar schools, Kansas City high school, one year at American Academy of Dramatic Arts, NYC

Father was a public accountant. When young William was ten, the family moved to Alleghany and in 1907 to Kansas City. His first ambition was to be a lawyer, but praise of his performance as Captain Absolute in The Rivals, a high school production, inspired determination to go to the American Academy of Dramatic Arts. Went to work for a telephone company to raise the money. $50 a month seemed too slow, so he wrote a fat letter to an aunt, asking $1,141, which he figured would cover two years study. She sent $700, which he exhausted in one term (and needed 13 years to repay). A temporary job kept him going until a bit part in the play, The Ne'er-Do-Well, in 1912. Show closed and times were hard until the spring of 1913 when he landed in Within the Law which ran two years. Then followed a varied career in stock around the country until moderate success in The Judge of Zalanea, 1918, and The King. First real popularity was in Spanish Love, 1920. A talk with director Albert Parker that year took him to the screen with John Barrymore in Sherlock

Holmes. The role was the villian, Professor Moriarty, and he was tagged as an able heavy for years after.

When Nighthood Was in Flower — The Outcast — The Bright Shawl — Under the Red Robe — Romola — Two Many Kisses — Dangerous Money — Aloma of the South Seas — Runaway — Desert Gold — Beau Geste — Tin Gods — Great Gatsby — New York — Love's Greatest Mistake — Special Delivery — Time to Love — Senorita — Beau Sabreuer — She's a Sheik — Last Command — Feel My Pulse — Partners in Crime — Dragnet — Vanishing Pioneer — Forgotten Faces — Interference — Canary Murder Case
1929: Charming Sinners — Four Feathers — Pointed Heels — Greene Murder Case
1930: Behind the Make-Up — Benson Murder Case — Paramount on Parade — Shadow of the Law — Street of Chance
1932: High Pressure — Road to Singapore — Jewel Robbery — One-Way Passage
1933: Lawyer Man — Private Detective 62 — Kennel Murder Case — Double Harness
1934: Fashions of 1934 — Manhattan Melodrama — Evelyn Prentice — The Thin Man — The Key
1935: Star of Midnight — Reckless — Escapade — Rendezvous
1936: Great Ziegfeld — Libeled Lady — After the Thin Man — Ex-Mrs. Bradford — My Man Godfrey
1937: Last of Mrs. Cheyney — Emperor's Candlesticks — Double Wedding

Eleanor Powell

5′ 5″, chestnut hair, blue eyes, 122 lbs.
b. Springfield, Mass., Nov. 21
e. Springfield public schools

Mother started her in dancing school at six to cure her of shyness. At 13, she and her mother spent a summer in Atlantic City and Gus Edwards was so impressed by her dancing that he hired her for a nightly appearance at his Ritz Grill. She continued school in Springfield during the winters, dancing at Atlantic City during the summers until she was 16, when she went to New York to try musical comedy. Turned down everywhere because she did not tap dance. Took lessons from Jack Donahue and in remarkably short time took first place at a meeting of the Dancing Masters of America. Danced at the Casino de Paree, then landed in musicals, Follow Thru, Fine and Dandy, Hotcha, Vanities, George White's Scandals, Crazy Quilt. Shifted to the movies for the film version of 1935 Scandals. Returned to the stage later that year for At Home Abroad, then back to Hollywood.

1935: George White's 1935 Scandals — Broadway Melody of 1936
1936: Born to Dance
1937: Broadway Melody of 1938
1938: Honolulu

Tyrone Power

6′, brown hair and eyes, 155 lbs.
b. Cincinnati, Ohio, May 5
p. Patricia Rayome and Tyrone Power, Sr.
e. Purcell high school, Cincinnati

Parents were both well known performers, but they wanted their son to go to college. He insisted on the stage, however, and started in with his father in Fritz Lieber's Shakespearean company. Both left to join the cast of The Miracle Man—but the father died soon after. Young Tyrone tried unsuccessfully to get a start in the movies. In 1933 played small parts at the Circuit Theatre, Chicago Century of Progress Exposition, and appeared on Don Ameche's radio program. Played eight weeks with Eugenie Leontovitch in Romance, then headed for New York. Finally worked in as understudy for Burgess Meredith in Catherine Cornell's Flowers of the Forest. Never appeared in that role, but did win parts in Romeo and Juliet and St. Joan. While in the latter signed with 20th Century Fox.

1936: Girls' Dormitory — Ladies in Love — Lloyds of London
1937: Love Is News — Cafe Metropole — Thin Ice — Second Honeymoon
1938: In Old Chicago — Alexander's Ragtime Band — Marie Antoinette — Suez

ELEANOR POWELL

TYRONE POWER

GEORGE RAFT

George Raft

5′ 10″, black hair, brown eyes, 155 lbs.
b. New York City, September 27
e. Public and St. Catherine's schools, NYC

Of German and Italian parentage. Worked during school vacations as an electrician's helper. At 15 decided to become a boxer and for two years fought in NYC athletic clubs without much success. Tried professional baseball as outfielder with the Springfield, Mass., Eastern League team for two seasons. Returned to New York and started in as a dancer at Churchill and Roctor's. Played in several stock companies through New York state, then teamed with Elsie Pilcer and appeared in a dancing act in vaudeville and musical shows, among them City Chap, Gay Paree, Manhatters, No Foolin'. Went on European tour and danced in most of the world capitols, winning fame for speed and high pay. Back in New York he appeared in many night clubs and picture theatre stage shows. Was one of the first signed when the Paramount Publix circuit was organized. Urged to go to Hollywood by director Rowland Brown and soon after did so, starting in Quick Millions.

Quick Millions — Hush Money — Scarface — Dancers in the Dark — Night after Night — Under Cover Man — If I Had a Million
1933: Eagle and the Hawk — Pick-Up — Midnight Club — Bowery
1934: All of Me — Bolero — Trumpet Blows — Limehouse Blues — Rhumba
1935: Stolen Harmony — Glass Key — Every Night at Eight — She Couldn't Take It
1936: It Had to Happen — Yours for the Asking
1937: Souls at Sea
1938: You and Me — Spawn of the North

Luise Rainer

5′ 3″, brown hair and eyes, 102 lbs.
b. Vienna, Austria, January 12
p. Emy and Heinz Rainer
Married to Clifford Odets, playwright
Academy Awards: 1936: Great Ziegfeld
1937: Good Earth

Her father was a wealthy merchant who had lived in the United States for many years. Luise received her education in eight different schools in Switzerland, France, Austria and Italy. At 16, with no previous dramatic experience, made her debut for Max Reinhardt in Deval's Mademoiselle and was acclaimed an immediate success. Continued in An American Tragedy, Lukardis, Measure for Measure, Sardine Fishers, Six Characters in Search of an Author. While playing the last, she was signed by MGM to a long-term contract.

1935: Escapade
1936: Great Ziegfeld
1937: Good Earth — Emperors Candlesticks — Big City
1938: Toy Wife — Great Waltz — Dramatic School

Claude Rains

5′ 6″, brown hair and eyes, 160 lbs.
b. London, England, Nov. 10, 1890

Started his theatrical career at the age of ten as boy-of-all-work at His Majesty's Theatre, London. Became successively stage carpenter, electrician, scene painter, property man and finally company manager. Then for seven years was stage manager for Sir Herbert Beerbohm Tree. Went to Australia for his own first acting success in You Never Can Tell. Returned to London and played small parts until he came to America as manager for Granville Barker. Joined a Scottish regiment during the war and emerged a Captain. Back in London played in Reparation, Julius Ceasar, Polly with a Past, Bill of Divorcement, Doctor's Dilemma, Man of Destiny and The Government Inspector. Came again to America to join the Theatre Guild, playing in The Constant Nymph, The Game of Love and Death, The Apple Cart, Miracle of Verdun, He, The Moon and the Yellow River and Devil's Disciple. In 1933 went to Hollywood for Invisible Man.

1933: Invisible Man
1934: Crime Without Passion — Man Who Reclaimed His Head
1935: Mystery of Edwin Drood — Clairvoyant (British) — Last Outpost
1936: Anthony Adverse — Hearts Divided — Stolen Holiday

LOUISE RAINER

CLAUDE RAINS

BASIL RATHBONE

1937: Prince and the Pauper — They Won't Forget

1938: Gold Is Where You Find It — Adventures of Robin Hood — White Banners — Four Daughters

Basil Rathbone

6′ 1½″, black hair, hazel eyes

b. Johannesburg, South Africa, June 13, 1892

e. Private schools, London; Repton School, Derbyshire

Divorced from Ethel Marian Forman; married to Ouida Bergere, one son

Father wanted him to go to Oxford, but he had determined on a theatrical career. Did, however, spend one year with a London insurance company. In 1912 joined the Shakespearean company of his cousin, Sir Frank Benson, and with it toured England and the United States. Enlisted at the start of the World War and saw four years service. Returned to Stratford-on-Avon and played leads in Romeo and Othello. Engaged by Constance Collier to play Peter Ibbetson with her in London. Was in He Who Gets Slapped for a season, then came to America for The Czarina. Joined Eva LeGallienne's company, then toured with Katherine Cornell in Romeo and Juliet, Candida and The Barretts of Wimpole Street. Played with Mae Murray in the film Masked Bride at the MGM studios, also The Duchess and the Waiter. Returned to New York to fulfill stage contracts and appeared in The Captive, Command to Love, Judas. Back again to Hollywood in 1929 for Norma Shearer's first talkie, The Last of Mrs. Cheyney. Has been in American films since with time out in 1932 for stage run of She Devil and several British films 1932-34.

1929: Last of Mrs. Cheyney — High Road
1930: This Mad World — Bishop Murder Case — Lady of Scandal — Flirting Widow — Notorious Affair — Sin Takes a Holiday — Lady Surrenders
1931: Woman Commands
1932: After the Ball (British)
1933: One Precious Year — Loyalties (both British)
1935: David Copperfield — Anna Karenina — Tale of Two Cities — Last Days of Pompeii — Captain Blood
1936: Private Number — Romeo and Juliet — Garden of Allah
1937: Love from a Stranger — Confession — Tovarich — Make a Wish
1938: Marco Polo — Adventures of Robin Hood — If I Were King — Dawn Patrol

Martha Raye

5′ 4½″, brown hair, blue eyes, 116 lbs.

b. Butte, Montana, 1907
Married to Dave Rose, 1938

Her parents were vaudeville performers, billed as Reed and Hooper, and she was born in a theatre dressing room in Butte. At three was appearing in the family act. At 16 left to make her own way and joined Paul Ash's orchestra in Chicago, singing and putting on comedy skits. Toured with Benny Davis in a vaudeville act, then with five other youngsters in a special sketch. Was on the Loew circuit for some time, then joined Will Morrissey, vaudeville comedian. Played in Earl Carroll's Sketch Book and Lew Brown's Calling All Stars. Went into night club work and was doing her act at the Trocadero Cafe, Hollywood, when director Norman Taurog noticed her there and arranged a tryout in Rhythm on the Range.

1936: Rhythm on the Range — Big Broadcast of 1937 — Hideway Girl — College Holiday
1937: Waikiki Wedding — Mountain Music — Artists and Models — Double or Nothing
1938: Big Broadcast of 1938 — Give Me a Sailor — Tropic Holiday

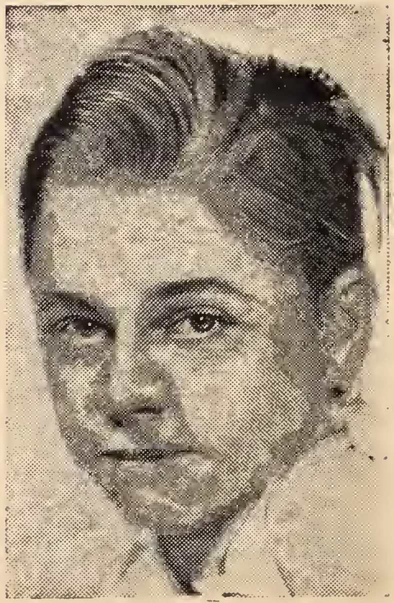
Ritz Brothers

b. Brooklyn, N. Y.
Al, August 27, 1903
Jimmy, October 5, 1905
Harry, May 22, 1908

Father was a vaudeville performer. All attended high school in Brooklyn and put on their first trio act on the basketball team. Al started a dancing school at 18, then went

BEVERLY ROBERTS

EDWARD G. ROBINSON



MICKEY ROONEY

into vaudeville. Jimmy started as a dancer and became a musical comedy player. Harry started to catch up by breaking into vaudeville at 16. In 1925 they joined forces for a combined attack on the stage and were launched on Broadway by Earl Carroll in Florida Girl. Played in The Vanities, Broadway Personalities, Everybody's Welcome. In 1933 made a short subject, Hotel Anchovy, but didn't make any screen impression until Sing Baby Sing in 1936.

1936: Sing, Baby, Sing — One in a Million
1937: On the Avenue — You Can't Have Everything — Life Begins in College
1938: Goldwyn Follies — Kentucky Moonshine — Straight, Place and Show

Beverly Roberts

5' 4½", blonde hair, brown eyes, 115 lbs.
b. New York City, May 19, 1914
e. Girls High School and Lockwood Academy, London

When she returned from school in England at 16, she obtained her first professional opportunity from Eva Le Gallienne. Played in The Passionate Pilgrim, Girls in Uniform and others. Went to London to appear in Service and several other plays. Then to Paris and, in default of a stage job, started singing in a cabaret. Returned to New York and sang at night clubs. In 1936 was given a screen test and place opposite Al Jolson in The Singing Kid.

1936: Singing Kid — Sons O' Guns — Two Against the World — Hot Money — China Clipper — God's Country and the Woman
1937: Her Husband's Secretary — War Lord — Expensive Husbands — Perfect Speeimen
1938: Making the Headlines — Flirting with Fate

Edward G. Robinson

Emanuel Goldenberg, 5' 8", black hair, brown eyes, 158 lbs.
b. Bucharest, Roumania, Dec. 12, 1893
e. New York public schools, Columbia University
Married to Gladys Lloyd, one son

Was brought to this country by his parents and became a naturalized citizen. Acquired an M. A. at Columbia, then was studying dramatics when the United States entered the War. Served in the navy. Broke into vaudeville with an act written by himself, The Bells of Conscience. Played three bit parts in the play, Under Fire. In 1923 made his first screen appearance with Richard Barthelmess in The Bright Shawl. Back to the stage for ten Theatre Guild productions, among them The Brothers Karamazov, Juarez and Maximilian, Peer Gynt, The Firebrand, The Racket, The Kibitzer. Signed for Little Ceasar while playing The Racket, but first made Hole in the Wall for screen experience.

1929: Hole in the Wall
1930: Little Ceasar — Widow from Chicago
1931: Five Star Final — Smart Money
1932: Hatchet Man — Two Seconds — Silver Dollar — Tiger Shark
1933: Little Giant — I Loved a Woman
1934: Dark Hazard — Man with Two Faces
1935: Whole Town's Talking — Barbary Coast
1936: Bullets or Ballots
1937: Thunder in the City — Kid Galahad — Last Gangster
1938: Slight Case of Murder — I Am the Law — Amazing Dr. Clitterhouse

Ginger Rogers

Virginia Katherine McMath, 5' 5", blonde hair, green eyes, 115 lbs.
b. Independence, Mo., July 16, 1911
e. Publie schools, Fort Worth, Texas
Married to Lew Ayres

Has been Ginger since so named by her classmates in high school. Practised daneing from earliest years. At 15 won the Texas Charleston championship. Toured on a small vaudeville circuit. Had dancing and singing acts in Memphis, St. Louis and Chicago. Made the Paul Ash company at the Brooklyn Paramount theatre, then a featured spot in the musical Top Speed. Played 45 weeks in Girl Crazy, then jumped into her first film role in Young Man of Manhattan.

1930: Young Man of Manhattan — Queen High — Manhattan Mary — Sap from Syracuse — Night in a Dormitory
1931: Honor Among Lovers — Tip-Off — Suicide Fleet — Bad Timber

GINGER ROGERS

RITZ BROTHERS

1933: Broadway Bad — Thirteenth Guest — Golddiggers of 1933 — 42nd Street — Professional Sweetheart — Chance at Heaven — Flying Down to Rio — Don't Bet on Love — Sitting Pretty
1934: Rafter Romance — Twenty Million Sweethearts — Upperworld — Gay Divorcee — Romance in Manhattan — Finishing School — Change of Heart
1935: Roberta — Star of Midnight — Top Hat — In Person
1936: Follow the Fleet — Swing Time
1937: Shall We Dance — Stage Door
1938: Vivacious Lady — Having Wonderful Time — Carefree

Mickey Rooney

Joe Yule, Jr.
b. Brooklyn, N. Y., Sept. 23, 1921
p. Nell Brown and Joe Yule, vaudeville team
e. Private tutors, various public schools, Pacific Military Academy

Has been on the stage since eleven months old when his parents took him into their act. Was out for a while, then back again at the age of two. Was given a special work permit by Gov. Alfred E. Smith. Did a song-and-dance routine with Sid Gold and at four had a regular job as a midget in Not to Be Trusted. Next in Orchids and Ermine. Then a long list of screen roles beginning with Mickey McGuire comedies.

Fast Companions — Love Birds — Manhattan Melodrama — Chained — Blind Date — Half a Sinner — Hide-Out
1935: Midsummer Night's Dream — County Chairman — Healer — Ah, Wilderness
1936: Riff Raff — Devil Is a Sissy — Little Lord Fauntleroy — Down the Stretch
1937: Family Affair — Captains Courageous — Live, Love and Learn — Thoroughbreds Don't Cry — You're Only Young Once — Slave Ship — Hoosier Schoolboy
1938: Love Is a Headache — Judge Hardy's Children — Love Finds Andy Hardy — Lord Jeff — Boys' Town — Stablemates — Out West with the Hardys

Shirley Ross

Bernice Gaunt, 5' 4", red hair, grey eyes, 118 lbs.
b. Omaha, Nebraska
p. Maude C. and C. Burr Gaunt
e. Hollywood high school; University of California
Married to Ken Dolan, 1938

Started out as singer with Gus Arnheim's band on the west coast. While appearing at the Beverly Wilshire Hotel was signed by MGM. First film: Manhattan Melodrama, 1934.

1934: Manhattan Melodrama — Girl from Missouri — Blonde Bombshell — Merry Widow — short subject — Jailbirds of Paradise
1935: Age of Indiscretion — Calm Yourself — Anything Goes
1936: Devil's Squadron — San Francisco — Big Broadcast of 1937 — Hideaway Girl
1937: Blossoms on Broadway — Waikiki Wedding
1938: Big Broadcast of 1938 — Prison Farm — Thanks for the Memory — Paris Honeymoon

Rosalind Russell

5' 3", dark hair, black eyes
b. Waterbury, Conn., June 4
p. Clara Knight and James E. Russell
e. Marymont, Tarrytown-on-Hudson; Barnard College

Father is a successful lawyer and before she entered college he sent her on a world tour. After graduating from Barnard she vowed to carve out a theatrical career and after several years of tent shows, vaudeville and stock, she made New York in Talent and The Second Man. MGM contract followed, beginning with a tryout in a stage presentation of No More Ladies, produced by the MGM coach, which led to a part in Evelyn Prentice.

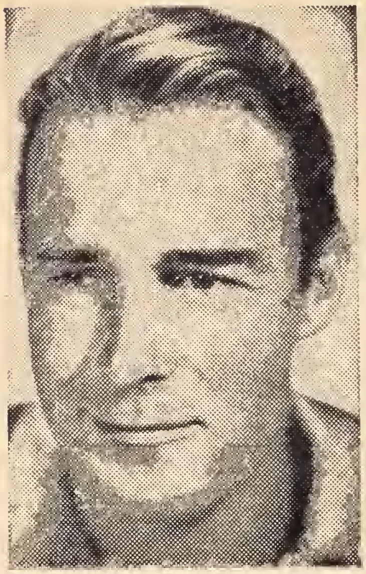
1934: Evelyn Prentice — Forsaking All Others
1935: West Point of the Air — Reckless — Casino Murder Case — China Seas — Rendezvous
1936: It Had to Happen — Under Two Flags — Trouble for Two — Craig's Wife
1937: Night Must Fall — Live, Love and Learn — Man Proof
1938: Four's a Crowd — Citadel

Randolph Scott

6' 2", light hair, hazel eyes, 190 lbs.
b. Orange County, Virginia, Jan. 23, 1903
p. Lucy Crane and George G. Scott, engineer
e. Private schools; Woodberry Forest School; University of North Carolina
Married to Mariona DuPont Somerville

Left college to travel in Europe. Returned home and went to work for his father. Decided he wanted more excitement and went west to Hollywood. Tried to land a part in Cecil B. DeMille's Dynamite, but lost out to a young fellow named Joel McCrea. Joined the Pasadena Community Playhouse to acquire experience. After eight months of varied activity there won the juvenile lead opposite Dulcy Cooper in Under a Virginia Moon. Played in San Francisco

. . . . and the people who make them"



RANDOLPH SCOTT

ROSALIND RUSSELL

NORMA SHEARER

with Leo Carillo and Dorothy Burgess in The Broken Wing. Was given a screen test by Paramount and a contract.

1932: Sky Bride — Island of Lost Souls — Lusitania Secret
1933: Heritage of the Desert — Wild Horse Mesa — Hello, Everybody — Murders in the Zoo — Supernatural — Sunset Pass — To the Last Man — Cocktail Hour — Broken Dreams
1934: Lone Cowboy — Last Round-Up — Home on the Range
1935: Rocky Mountain Mystery — Roberta — Village Tale — She — So Red the Rose
1936: Follow the Fleet — And Sudden Death — Go West, Young Man — Last of the Mohicans
1937: High Wide and Handsome
1938: Road to Reno — Texans

Norma Shearer

5′ 1″, brown hair, blue eyes, 118 lbs.
b. Westmount, suburb of Montreal, Canada, Aug. 10, 1904
p. Edith Mary Fisher and Andrew Shearer. Her sister Athole, is the wife of director Howard Hawks. Her brother, Douglas, is chief recording engineer for MGM
e. Montreal schools until 14
Widow of Irving Thalberg
Academy Award winner 1930, The Divorcee

Her father was businessman and sportsman, president of the Shearer, Brown & Wills Lumber and Contracting Co. Financial reverses in the post-war depression made it necessary for Norma to earn a living. At fourteen she left school and with her mother and sister went to New York. After odd jobs such as posing for artists and playing the piano in picture theatres, she obtained small parts in Robertson-Cole short subjects, 1920, and continued this work in eastern studios until 1924 bought a ticket to Hollywood and a contract with MGM. Four years later married Irving Thalberg, general production manager.

1924: The Snob
1925: He Who Gets Slapped—Tower of Lies—His Secretary
1926: Upstage
1927: Student Prince
1928: The Actress
1929: Hollywood Revue — Lady of Chance—Last of Mrs. Cheyney—Trial of Mary Dugan—Her Own Desire
1930: The Divorcee—Let Us Be Gay—Strangers May Kiss
1931: A Free Soul—Private Lives
1932: Smilin' Through—Strange Interlude
1934: Riptide—Barrets of Wimpole Street
1937: Romeo and Juliet
1938: Marie Antoinette

Ann Sheridan

5′ 5″, red hair, hazel eyes, 120 lbs.
b. Dallas, Texas, Feb. 21, 1915
p. Mr. and Mrs. G. W. Sheridan
e. Dallas public schools; North Texas State Teachers' College

Started as blues singer with her college orchestra. Played in school dramatics, then won a role in Paramount's Search for Beauty contest and signed a contract soon after. For first film used the name Clara Lou Sheridan.

1934: Search for Beauty — Bolero — Come on Marines — Murder in the Vanities — Notorious Sophie Lang — Shoot the Works — Limehouse Blues — Kiss and Make Up — Enter Madam — Mrs. Wiggs of the Cabbage Patch — Wagon Wheels — Ladies Should Listen — Home on the Range — Behold My Wife
1935: Car 99 — Rocky Mountain Mystery — Glass Key — Crusades — Fighting Youth
1936: Sing Me a Love Song — Great O'Malley
1937: Black Legion — Footloose Heiress — San Quentin — Wine, Women and Horses — Alcatraz Island
1938: Cowboy from Brooklyn — Mystery House — Letter of Introduction — Broadway Musketeers — Man to Remember

Anne Shirley

Dawn Evelyn Paris, 5′ 2″, red-gold hair, amber eyes, 100 lbs.
b. New York City, April 17, 1918
e. Public schools; Lawlor Professional School
Married to John Payne

Father died when she was just a few months old. At 14 months she was helping out

ANN SHERIDAN

ANNE SHIRLEY

ANN SOTHERN

the family income as a model for commercial artists. At tbree appeared in an eastern studio film. Her mother, convinced the girl had talent, took her to Hollywood and by the time sbe was four she was playing bit parts with Pola Negri. Crammed her schooling in between whatever screen work could be obtained. Got her first real chance in 1934 in Finishing School and in 1935, after playing Anne Shirley in Anne of Green Gables, legally adopted her screen name.

1929: Mother Knows Best
1930: City Girl
1933: Life of Jimmy Dolan — Vitaphone shorts
1934: Private Lessons — Finishing School — Picture Palace — The Key — Vitaphone shorts
1935: Anne of Green Gables — School for Girls — Chasing Yesterday — Steamboat Round the Bend
1936: Chatterbox — M'Liss — Make Way for a Lady
1937: Too Many Wives — Meet the Missus — Stella Dallas
1938: Condemned Women — Mother Carey's Chickens — Girls' School

Ann Sothern

Harriet Lake, 5′ 1½″, brown hair, blue-grey eyes, 112 lbs.
b. Valley City, North Dakota, January 2, 1909
e. Public schools, Minneapolis; University of Washington
p. Annette Yde, singer, and Walter Lake
Married to Roger Pryor

Mother was concert singer and was in Hollywood training film players for radio broadcasts while Harriet was at the University of Washington. She left college after three years and joined her mother in Hollywood. Signed with MGM for chorus work in musicals, then met Florenz Ziegfeld, who obtained her release from MGM and took her to New York to appear with Marilyn Miller in Smiles. Played in America's Sweetheart and Everybody's Welcome. Was given the leading feminine role in Of Thee I Sing and while on tour with the company was signed by Columbia for Let's Fall in Love.

1934: Let's Fall in Love — Melody in Spring — Hell Cat — Blind Date — Party's Over — Kid Millions
1935: Folies Bergere — Eight Bells — Hooray for Love
1936: Don't Gamble with Love — Hell-Ship Morgan — You May Be Next — American Wife — Walking on Air — Smartest Girl in Town
1937: Dangerous Number — Fifty Roads to Town — There Goes My Girl — Super Sleuth — There Goes the Groom — She's Got Everything
1938: Trade Winds.

James Stewart

6′ 2¼″, brown hair, gray eyes
b. Indiana, Pa., May 20,
p. Elizabeth and Alexander Stewart, hardware merchant
e. Mercersburg Academy and Princeton (architectural course)

Played in Princeton Triangle shows, then joined Falmouth Stock Company on Cape Cod, was in try-out of Goodbye Again and moved with it to New York. Stage manager for Camille with Jane Cowl. Then parts in Spring in Autumn, All Good Americans, Yellow Jack, Divided by Three, Page Miss Glory, Journey at Night. Screentest for MGM brought contract.

1935: Murder Man
1936: Rose Marie — Wife versus Secretary — Small Town Girl — Speed — Gorgeous Hussy — Born to Dance — After the Thin Man — Next Time We Love
1937: Seventh Heaven — Last Gangster — Navy Blue and Gold
1938: Of Human Hearts — Vivacious Lady — Shopworn Angel — You Can't Take it With You

Barbara Stanwyck

Ruby Stevens, 5′ 5″, auburn hair, blue eyes, 120 lbs.
b. Brooklyn, N. Y., July 16, 1907
e. Brooklyn public schools
Divorced from Frank Fay, actor

At 13 went to work in an office, practicing dancing in her spare time. Answered an ad and landed a job dancing in a revue at the Strand roof garden. With several of the other girls was given a small part by Willlard Mack in the play, The Noose, and on the strength of her performance won the leading feminine role in Burlesque. At the end of the long run had acquired a screen test and a contract.

JAMES STEWART

BARBARA STANWYCK

MARGARET SULLAVAN

1929: Locked Door — Mexicali Rose
1930: Ladies of Leisure
1932: Night Nurse — So Big — Purchase Price — Jewel Robbery — Shopworn — Forbidden
1933: Bitter Tea of General Yen — Brief Moment — Ladies They Talk About — Baby Face — Ever in My Heart
1934: Gambling Lady — Secret Bride — Lost Lady
1935: Woman in Red — Red Salute — Annie Oakley
1936: Message to Garcia — Banjo on My Knee — Bride Walks Out — His Brother's Wife
1937: Plough and the Stars — Breakfast for Two — Internes Can't Take Money — This is My Affair — Stella Dallas
1938: Always Goodbye — Mad Miss Manton

Margaret Sullavan

Margaret Brooke Sullavan, 5′ 2½″, brown hair, grey eyes, 109 lbs.
b. Norfolk, Virginia, May 16, 1911
p. Garland Councill and Cornelius Hancock Sullavan
e. Private schools; Ogatham Episcopal Institute; Sullins College
Married to Leland Hayward, theatrical agent; one daughter

After graduation from college, sbe joined E. E. Clive's dramatic school and company at the Cooley Theater in Boston. Helped organize the University Players and for three summers played ingenue leads with them at Cape Cod. Returned to Norfolk for a year with her family, then back with the University Players for Constant Nymph, Coquette, Firebrand, and others. Toured the south in Strictly Dishonorable. Was given the lead role in the New York production of The Modern Virgin by Elmer Harris and its year's run established her reputation. Played in If Love Were All, Happy Landings. Then a season in stock and back to New York in Chrysalis in 1932. The next year she replaced Marguerite Churchill in Dinner at Eight and so impressed film director John M. Stahl that he signed her for the starring role in Only Yesterday. In 1936 returned to New York for the stage play Stage Door, which ran well in 1937.

1933: Only Yesterday
1934: Little Man, What Now
1935: Good Fairy — So Red the Rose
1936: Next Time We Love — Moon's Our Home — I Loved a Soldier
1938: Three Comrades — Shopworn Angel — Shining Hour

Sylvia Sydney

5′ 4″, dark brown hair, blue eyes, 104 lbs.
b. New York City, August 8, 1910
e. Public and boarding schools, NYC, and Theatre Guild School
Married to Luther Adler, 1938

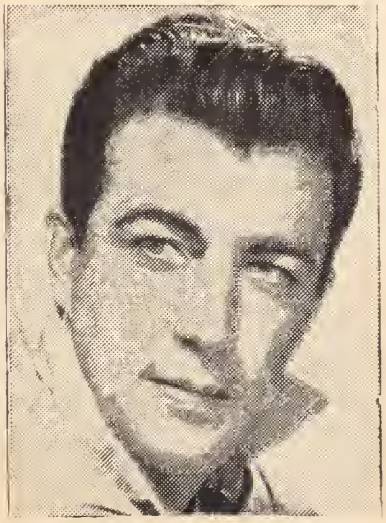
Her mother was of a Russian stock, her father Roumanian. At the age of 12 she announced her intention of becoming an actress and argued her family out of objections. Started with private instruction, then a series of Little Theatre recitals got her into the Theatre Guild School. At 15 she graduated, playing the lead in the class play, Prunella. Finally achieved small part in The Challenge of Youth which ran just one week. Played in The Squall, Crime, Don't Count Your Chickens, Mirrors, then 14 weeks with a Denver stock company and a Hollywood tryout, Tbru Different Eyes, which failed to win her a contract. Returned cast to a Rochester stock company and on to Broadway again in Nice Women, Old-Fashioned Girl, Crossroads, Many a Slip, and Bad Girl. Success in that last made her the choice to replace Clara Bow, forced out by illness, in the film City Streets with Gary Cooper.

1931: City Streets — Five Minutes from the Station (Vitaphone short) — Ladies of the Big House — Confessions of a Co-Ed — An American Tragedy
1932: Miracle Man — Merrily We Go to Hell — Madame Butterfly
1933: Pick Up — Jennie Gerhardt

. . . . and the people who make them"

SYLVIA SYDNEY

GLADYS SWARTHOUT



ROBERT TAYLOR

1934: Good Dame — Thirty Day Princess — Behold My Wife
1935: Accent on Youth — Mary Burns, Fugitive
1936: Trail of the Lonesome Pine — Fury
1937: Woman Alone — You Only Live Once — Dead End
1938: You and Me

Gladys Swarthout

5′ 3½″, dark brown hair, brown eyes
b. Deep Water, Mo., December 25
e. Bush Conservatory, Chicago
Married to Frank Chapman, singer

Began to study music at age of 12. The next year gave her first recital and received an offer from a wealthy Kansas City family to finance her musical education. Went to the Bush Conservatory, Chicago, and sang in church choirs and stage shows to help pay her way. Accepted a chance to appear with the Minneapolis Symphony Orchestra and was so well received that her friends urged her to try the Chicago Civic Opera Company. Was given an audition and, after another year's study, set a record of 50 performances during the 1924-25 season. Spent three seasons with the Ravinia Opera Company, then obtained an audition with the Metropolitan. Appeared in 56 performances of the 1929-1930 season and continued with the Metropolitan for the next five seasons with frequent concert tours and radio broadcasts. In 1935 signed a contract with Paramount and started with Rose of the Rancho.

1936: Rose of the Rancho — Give Us This Night — Champagne Waltz
1938: Romance in the Dark

Robert Taylor

S. Arlington Brugh, 6′, brown hair, blue eyes, 165 lbs.
b. Filley, Neb., August 5, 1913
e. Public schools, Beatrice, Neb.; two years at Doane College; two more at Pomona College

Father was a grain dealer who studied medicine and became a physician after thirty. The son also planned a medical career. Played in college dramatics and during vacations with several community groups. Was noticed by a studio scout in a college production of Journey's End and signed to an MGM term contract. Finished his liberal arts course, then spent nearly a year under studio dramatic coach Oliver Hinsdell.

1934: Handy Andy — Only Eight Hours — There's Always Tomorrow — West Point of the Air — Wicked Woman
1935: Society Doctor — Times Square Lady — Murder in the Fleet — Broadway Melody of 1936 — Buried Loot (short subject)
1936: Magnificent Obsession — Small Town Girl — Gorgeous Hussy — His Brother's Wife — Camille — Private Number
1937: Personal Property — Broadway Melody of 1938 — This Is My Affair
1938: Yank at Oxford — Three Comrades — Crowd Roars

Franchot Tone

6′, brown hair, hazel eyes, 160 lbs.
b. Niagara Falls, N. Y., February 27
e. Private schools; Cornell University
Married to Joan Crawford

Father is Frank J. Tone, president of the Carborundum Company of America. Young Franchot raced through several private schools, then through Cornell in three years. Majored in Romance languages and was president of the dramatic club. Spent two years with a stock company, then stormed New York. First role was as Catherine Cornell's son in The Age of Innocence. Played in Cross Roads, Red Dust, Hotel Universe, Green Grow the Lilacs, The House of Connelly, Night Over Taos, etc. Was one of the founders of the Group Theatre and appeared in four of its productions, the last, Success Story, led to an MGM contract. Had made The Wiser Sex for Paramount in the east some time before, but it attracted little attention. First film for MGM: Today We Live

The Wiser Sex — Today We Live — Gabriel Over the White House — Midnight Mary — Stranger's Return — Stage Mother — Bombshell — Dancing Lady — Mouline Rouge
1934: Girl from Missouri

FRANCHOT TONE

SHIRLEY TEMPLE

SPENCER TRACY

1935: Lives of a Bengal Lancer — Reckless — One New York Night — No More Ladies — Mutiny on the Bounty — Dangerous

1936: Exclusive Story — Unguarded Hour — Suzy — Gorgeous Hussy — Love on the Run — King Steps Out

1937: Quality Street — They Gave Him a Gun — Between Two Women — Bride Wore Red — Man Proof

1938: Love is a Headache — Three Comrades — Three Loves Has Nancy — Girl Downstairs

Shirley Temple

b. Santa Monica, Calif., April 23, 1929

p. Mr. and Mrs. George F. Temple

Her father is manager of a branch of the California Bank in Los Angeles. She has two older brothers, George and Jack. At the age of four she played in Paramount's To the Last Man, then stepped into the leading lady roles of the Baby Burlesque series at the Educational studios. In less than a year had a long-term contract with Fox.

1933: To the Last Man

1934: Stand Up and Cheer — Baby Takes a Bow — Bright Eyes — Now I'll Tell — Change of Heart — Little Miss Marker — Now and Forever

1935: Little Colonel — Our Little Girl — Curly Top — Littlest Rebel

1936: Captain January — Poor Little Rich Girl — Dimples — Stowaway

1937: Wee Willie Winkie — Heide

1938: Rebecca of Sunnybrook Farm — Little Miss Broadway — Just Around the Corner

Spencer Tracy

5′ 10½″, brown hair, blue eyes, 165 lbs.

b. Milwaukee, Wis., April 5, 1900

e. Public schools of Milwaukee and Marquette; two years at Ripon College; American Academy of Dramatic Arts

Academy Award, 1937: Captains Courageous

Married to Louise Treadwill; two children

Father, of Irish descent, was general sales manager of the Sterling Motor Truck Company. Young Spencer left high school in his third year there to join the Navy. Finished high school after the Armistice then spent two years at Ripon College where he acquired a taste for dramatics which sent him to the American Academy. Landed a $15-a-week job as a robot in the Theatre Guild's R. U. R. Played stock in White Plains, Cincinnati, Brooklyn, Pittsburgh. Returned to New York to appear in Baby Cyclone, Bread, Nigger Rich, Conflict and The Last Mile. His performance as Killer Sears prompted a Fox contract and after several short subjects came Up The River.

Up The River — Sky Devils — Quick Millions Goldie — Six Cylinder Love — She Wanted a Millionaire — Disorderly Conduct — Young America — Society Girl — After the Rain — 20,000 Years in Sing Sing

1933: Power and the Glory — Shanghai Madness — Mad Game

1934: Looking for Trouble — Man's Castle — Marie Galante — Bottoms Up — Now I'll Tell — The Showoff

1935: Dante's Inferno — It's a Small World — Murder Man — Whipsaw

1936: Riff Raff — Fury — San Francisco — Libeled Lady — They Gave Him a Gun

1937: Captains Courageous — Big City — Mannequin

1938: Test Pilot — Boys' Town

Claire Trevor

5′ 3″, blonde hair, hazel eyes

b. Bensonhurst, Long Island

e. Public schools, Larchmont; American Academy of Dramatic Arts

One of the few actresses who never claims to have taken part in amateur dramatics in school. In fact, displayed little interest in the theatre until a girl friend enrolled at the Academy of Dramatic Arts and, on impulse, she went along. After two years there, left to look for a job. Found it with a stock company at Southampton. Was seen in one of the productions by producer Alexander McKaig, who gave her the lead opposite Ernest Truex in Whistling in the Dark. When the play reached Los Angeles on tour, she received several movie offers, but turned them down, making a series of shorts for Warners and returning to New York. While playing the lead in The Party's Over, she received another Hollywood offer and accepted.

1933: Life in the Raw — Last Trail — Mad Game — Jimmy and Sally

1934: Hold That Girl — White Gold — Elinor Norton — Baby Takes a Bow

1935: Dante's Inferno — Spring Tonic — Black Sheep — My Marriage — Navy Wife

1936: Song and Dance Man — Human Cargo — To Mary, With Love — Star for a Night — 15 Maiden Lane — Career Woman

1937: Time Out for Romance — One Mile from Heaven — Second Honeymoon — Big Town Girl — King of Gamblers — Dead End

1938: Walking Down Broadway — Valley of the Giants — Amazing Dr. Clitterhouse — Five of a Kind

H. B. Warner

Henry Byron Warner, 6′ ½″, light hair, blue eyes, 168 lbs.

b. St. John's Woods, London, England, Oct. 26, 1876

e. Bedford School and University College, London

Father was Charles Warner, well known British actor who starred for years in Zola's Drink. At the age of 7 young H. B. made his first stage appearance with his father. Studied medicine at University College, then decided to follow his father's tradition. Played several years in England, then came to New York in 1906 to appear with Eleanor Robson. Stayed on for other parts and in 1910 started a three-years' run in Alias Jimmy Valentine. Played in Salomy Jane, Vera the Medium and many others. In 1916 made his screen debut with Thomas Ince.

Sorrell and Son — French Dressing — Dark Swan — Tiger Rose — Divine Lady — Wedding Rings — Trial of Mary Dugan — Doctor's Secret — King of Kings — Argyle Case — Conquest — Gamblers — Stark Mad — Furies — Wild Company — Green Goddess — Second Floor Mystery — On Your Back

1932: Cross Examination — Menace — Charlie Chan's Chance — Unholy Love — Crusader

1933: Supernatural — Jennie Gerhardt — Her Sweetheart — Christopher Bean

1934: Behold My Wife — Grand Canary — Sorrell and Son

1935: Born to Gamble — Tale of Two Cities

1936: Rose of the Rancho — Garden Murder Case — Moonlight Murder — Mr. Deeds Goes to Town

1937: Along Came Love — Lost Horizon — Our Fighting Navy — Victoria the Great (British)

1938: Adventures of Marco Polo — Bulldog Drummond in Africa — You Can't Take It With You — Army Girl — Arrest Bulldog Drummond

Marjorie Weaver

Was born in Tennessee and raised in Alabama and Kentucky. At 14 became a member of the McCauley Stock Company in Louisville, Ky. Went to Hollywood as winner of a beauty contest sponsored by a group of fan magazines and landed a contract with 20th Century-Fox.

1936: China Clipper

1937: Wake Up and Live — Big Business — This Is My Affair — Californian — Hot Water — Life Begins in College — Second Honeymoon

1938: Kentucky Moonshine — Three Blind Mice — I'll Give a Million — Hold That Co-ed

Marie Wilson

5′ 5″, blonde hair, brown eyes, 104 lbs.

b. Anaheim, Calif., Aug. 19, 1916

e. Miss Page School and Hollywood Cumnock School for Girls

Anaheim is a suburb of Los Angeles and Marie had a movie career planned from her earliest years. Her father was a successful real estate operator. When she was 18 she joined the Beverly Hills Players, a little theatre community group, and played in Girl Friend, The King's Pleasure, Camille. Maneuvered a meeting with director Nick Grinde, who gave her a chance in a small part in a film. He arranged a screen test with MGM — but Warner Brothers signed her.

CLAIRE TREVOR

MARJORIE WEAVER

MARIE WILSON

1935: Broadway Hostess — Stars Over Broadway — Miss Pacific Fleet — Slide, Nellie, Slide
1936: Satan Met a Lady — China Clipper — Colleen — Great Ziegfeld — Babes in Toyland — Girl Sally
1937: Melody for Two — Public Wedding — Great Garrick — Invisible Menace — King of Hockey — Without Warning
1938: Boy Meets Girl — Fools for Scandal — Broadway Musketeers

Jane Withers

b. Atlanta, Georgia
e. Boston Academy, Atlanta

At four was appearing on the local vaudeville stage as mimic of stage and screen stars. Then her family moved to Los Angeles. She started there on a radio children's hour. Soon had her own program and was playing bits in films. In 1934 jumped to fame as the contrasting "meanie" in Shirley Temple's Bright Eyes.

1934: Bright Eyes — Ginger
1935: Farmer Takes a Wife — Paddy O'Day
1936: Gentle Julia — Little Miss Nobody — Pepper — Can This Be Dixie?
1937: Holy Terror — Angel's Holiday — Wild and Woolly — 45 Fathers — Checkers
1938: Rascals — Keep Smiling — Always in Trouble

Fay Wray

Vina Fay Wray, 5′ 3″, brown hair, blue eyes, 114 lbs.
b. Wrayland, Alberta, Canada, Sept. 10, 1907
p. Vina M. and Jerry H. Wray
e. Salt Lake City and Hollywood public schools
Married to John Monk Saunders, author

Was born in a town named after her ancestors. When she was three, her family moved to Salt Lake City where she attended elementary school. When she was 14, they moved to Hollywood where she went to high school. While a senior in 1923 she appeared in the Pilgrimage Play and won an extra's job at a studio. A few days later was playing the lead in a slapstick comedy, Gasoline Love. Appeared in several other comedies, then in a series of westerns for Universal. Discouraged at being kept in minor films, she was about ready to quit, when she learned that Eric von Stroheim was casting The Wedding March. Carried her campaign to his office and won the lead role.

1928: Wedding March — Street of Sin — Legion of the Condemned — First Kiss
1929: Four Feathers — Thunderbolt — Pointed Heels
1930: Behind the Makeup — Border Legion — Texan — Sea God — Captain Thunder
1932: Stowaway — Dr. X
1933: King Kong — Below the Sea — Tampico — Ann Carver's Profession — Woman I Stole — Master of Men — Vampire Bat — Mystery of the Wax Museum — Big Brain — One Sunday Afternoon — Shanghai Madness — Bowery

LORETTA YOUNG

1934: Madame Spy — Countess of Monte Cristo — Cheating Cheaters — Viva Villa — Black Moon — Mills of the Gods — White Lies — Once to Every Woman — Woman in the Dark
1935: Bulldog Jack — Clairvoyant — Come Out of the Pantry (all British)
1936: When Knights Were Bold (British) — They Met in a Taxi
1937: Once a Hero — Murder in Greenwich Village
1938: Jury's Secret — Smashing the Spy Ring

Loretta Young

Gretchen Young, 5′ 3″, light brown hair, blue eyes, 109 lbs.
b. Salt Lake City, Utah, Jan. 6, 1913
e. Ramona Convent, Los Angeles and private tutoring
Divorced from Grant Withers, actor

Is the youngest of three sisters. The others are Polly Ann Young and Sally Blane, also of the movies. Her earliest ambition was to be a dancer and she studied for a time under Ruth St. Denis. One day director Mervyn LeRoy telephoned for Polly Ann. She was out — and Gretchen answered the summons. Was given a small part in Colleen Moore's Naughty But Nice. She immediately abandoned dancing, changed her name and began a definite attack upon a movie career. Played opposite Lon Chaney in Laugh, Clown, Laugh and with her sister Sally Blane was chosen a Wampas Baby Star of 1929.

1927: Naughty But Nice
1928: Laugh, Clown, Laugh — Scarlet Seas
1929: Girl in the Glass Cage — Fast Life — Careless Age — Forward Pass
1930: Loose Ankles — Right of Way — Road to Paradise — The Squall
1931: Second Floor Mystery — Ruling Voice — Honorable Mr. Wong — Big Business Girl — I Like Your Nerve
1932: Play Girl — Taxi — Weekend Marriage — Life Begins — They Call It Sin
1933: Grand Slam — Heroes for Sale — She Had to Say Yes — Zoo in Budapest — Devil's in Love — Kid's Last Fight — Life of Jimmy Dolan — Midnight Mary — Man's Castle
1934: House of Rothschild — Born to Be Bad — White Parade — Caravan
1935: Clive of India — Call of the Wild — Crusades — Shanghai
1936: Unguarded Hour — Private Number — Ramona — Ladies in Love
1937: Love Is News — Cafe Metropole — Love Under Fire — Wife, Doctor and Nurse — Second Honeymoon
1938: Four Men and a Prayer — Three Blind Mice — Suez — Kentucky

Robert Young

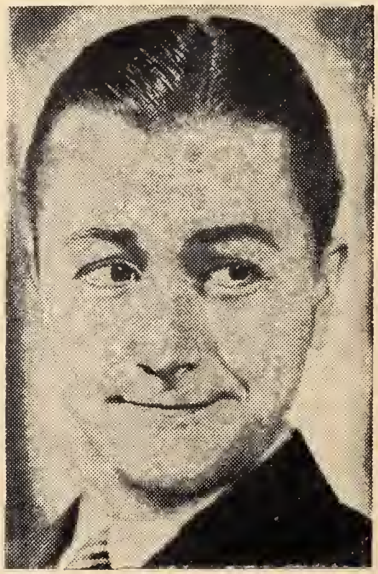
6′, brown hair, brown eyes, 170 lbs.
b. Chicago, Ill., Feb. 22, 1907
e. Public schools of Seattle and Los Angeles
Married to Betty Henderson; two daughters

Is the son of Thomas E. Young, building contractor. Has two brothers, one an actor, the other an army captain. Always wanted to act and started in amateur dramatics in high school. Became associated with the Pasadena Community Playhouse and appeared in more than 40 productions, meanwhile working as soda clerk, reporter, security salesman, bank clerk. Toured the coast with the Moroni Olsen players. Obtained his first film role in The Sin of Madelon Claudet.

1931: Sin of Madelon Claudet
1932: New Morals for Old
1933: Hell Below — Tugboat Annie — Today We Live — Saturday's Millions — Right to Romance
1934: Carolina — Whom the Gods Destroy — Death on the Diamond — Paris Interlude — Band Plays On — Lazy River — Spitfire — House of Rothchild
1935: West Point of the Air — Vagabond Lady — Calm Yourself — Red Salute — Remember Last Night — Bride Comes Home
1936: Three Wise Guys — Sworn Enemy — Longest Night — It's Love Again (British) — Secret Agent (British) — Bride Walks Out — Stowaway
1937: Dangerous Number — Married Before Breakfast — Emperor's Candlestick — Bride Wore Red — Navy Blue and Gold — I Met Him in Paris
1938: Paradise for Three — Three Comrades — Josette — Toy Wife — Rich Man, Poor Girl — Shining Hour

JANE WITHERS

FAY WRAY


ROBERT YOUNG

DIRECTORS & PRODUCERS

Lloyd Bacon

5′ 10″, brown hair, blue eyes
b. San Jose, Calif., 1890
e. San Jose public schools; Santa Clara College

Started on the stage in Oscar Wilde's Salome, then played a season in vaudeville and with a repertoire company in Kansas City. Was with the Belasco stock company in New York for several years and also appeared in Oliver Morosco's Cinderella Man. Shifted to the movies as a villain in a series of Lloyd Hamilton comedies. Served in the Navy during the World War. In 1919 was an actor with the old Mutual and Triangle companies. In 1921 became a director of Lloyd Hamilton comedies. Worked with Mack Sennett for a while, then did several shorts for Universal. Graduated to feature films with Private Izzy Murphy, 1926.

Private Izzy Murphy — White Flannels — Heart of Maryland — Sailor's Sweetheart — Finger Prints — Brass Knuckles — Pay As You Enter — Women They Talk About — Say It with Songs — So Long, Letty — Stark Mad — No Defense — Honky Tonk — Another Tomorrow — Moby Dick — Office Wife — Sit Tight — Fifty Million Frenchmen — Faithful — She Couldn't Say No — Notorious Affair — Kept Husbands — Gold Dust Gertie — Honor of the Family

1932: Manhattan Parade — Fireman, Save My Child — Famous Ferguson Case — Miss Pinkerton — Crooner — You Said a Mouthful — Alias the Doctor
1933: Picture Snatcher — Mary Stevens M. D. — Footlight Parade — Son of a Sailor — 42nd Street
1934: Wonder Bar — Very Honorable Guy — Six Day Bike Rider — He Was Her Man — Here Comes the Navy
1935: Devil Dogs of the Air — Broadway Gondolier — In Caliente — Frisco Kid — Irish in Us
1936: Gold Diggers of 1937 — Cain and Mabel — Sons 'O Guns
1937: Marked Woman — San Quentin — Ever Since Eve — Submarine D-1
1938: Slight Case of Murder — Cowboy from Brooklyn — Racket Buster — Boy Meets Girl

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Frank Borzage

5′ 10½″, brown hair, hazel eyes, 175 lbs.
b. Salt Lake City, Utah, April 23, 1898
Married to Rena Rogers
Academy Award; 1932, Bad Girl

Is of Swiss-Italian descent. His father was a successful rancher and was ready to give son Frank a good formal education. But the boy knew at 13 he wanted to have a theatrical career and started to work in a silver mine to pay for a correspondence course in drama. He soon realized the course was valueless and joined a road troupe as property boy, eventually rising to small parts. At 19 he reached California and started as an extra at the movie studios. Tom Ince featured him in a series of westerns, but Frank began to take more interest in directing. After several minor films, he won fame with Humoresque, 1920, and with Seventh Heaven was established as one of the foremost directors.

Humoresque — Seventh Heaven — Street Angel — The River — True Heaven — Lucky Star — They Had to See Paris — Song 'O My Heart — Devil with the Women— Liliom — Doctors' Wives — Young As You Feel

1932: Bad Girl — After Tomorrow — Farewell to Arms
1933: Secrets
1934: No Greater Glory — Man's Castle — Flirtation Walk — Little Man, What Now? (Also producer)
1935: Living on Velvet — Shipmates Forever — Stranded
1936: Desire — Green Light — Hearts Divided
1937:: History is Made at Night — Big City — Mannequin
1938: Three Comrades

Clarence Brown

b. Clinton, Mass., May 10, 1890
e. Knoxville, Tenn., public schools; University of Tennessee, engineering course

FRANK BORZAGE

CLARENCE BROWN

DAVID BUTLER

After his graduation from college with degrees in mechanical and electrical engineering, Brown worked for the Moline Automobile Co. in Illinois, then the Stevens-Duryea Company in Mass. Finally established his own business, the Brown Motor Company, in Birmingham, Ala. Went to New York on a visit and was invited to watch the filming of a picture at the old Fort Lee, N. J., studios. Became an immediate convert and started in as an assistant director with Maurice Tourneur on Trilby, starring Clara Kimball Young, 1913. Stayed with Tourneur six years and became a director himself. Directed many of the famous stars, including Valentino and Norma Talmadge. Is best known now for his successes with Greta Garbo.

Acquittal — Signal Tower — Butterfly — Smouldering Fires — Goose Woman — Eagle — Kiki — Flesh and the Devil — Trail of '98 — Woman of Affairs — Wonder of Women — Anna Christie — Romance — Navy Blues — Inspiration — Possessed — Free Soul

1932: Emma— Letty Lynton — Son-Daughter
1933: Looking Forward — Night Flight
1934: Sadie McKee — Chained
1935: Anna Karenina — Ah, Wilderness
1936: Wife versus Secretary — Gorgeous Hussy
1937—Conquest
1938: Of Human Hearts

David Butler

b. San Francisco, Calif., Dec. 17, 1895

6′, black hair, blue eyes, 225 lbs.

e. Leland Stanford Junior University

Started film work with D. W. Griffith in the early days, then shifted to the stage as a director for Charles Frohman. Spent three years as stage manager at the Morosco Theatre in Los Angeles. Back to films as director in 1928 with The Rush Hour. Has specialized in human interest films, directing many of the late Will Rogers and Shirley Temple pictures.

Rush Hour — Should Husbands Come First — Prep the Pep — Quarterback — High School Hero— News Parade — Chasing Through Europe — Sunny Side Up — Fox Movietone Follies (also wrote script) — Plutocrat — High Society Blues — Just Imagine — Connecticut Yankee — Business and Pleasure — Delicious — Down to Earth — Handle With Care

1933: Hold Me Tight — My Weakness

1934: Bottoms Up — Handy Andy — Bright Eyes — Have a Heart

1935: Little Colonel — Doubting Thomas — Littlest Rebel

1936: Captain January — Pigskin Parade — White Fang

1937: Ali Baba Goes to Town — You're a Sweetheart

1938: Kentucky Moonshine— Straight, Place and Show — Kentucky

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Frank Capra

5′ 5½″, brown hair, brown eyes, 135 lbs.

b. Palmero, Italy, May 19, 1897

e. Los Angeles Manual Art high school and California Technical school at Pasadena.

Academy Awards 1934 (It Happened One Night) and 1936 (Mr. Deeds Goes to Town)

Family came to America when he was six and settled in Los Angeles. Young Frank sold papers through high school, edited the school paper, played football and won scholarship trip around the United States in college. Graduated a chemical engineer and a captain in the ROTC. Enlisted when the U. S. entered the War, never reached France, but became a second lieutenant.

Worked as odd-job-man then as film laboratory assistant with Christie Comedies. In partnership with an actor made a one-reel short which was bought by Pathe. In 1921 directed Screen Snapshots for Columbia, then was assistant director with the Paul Gerson Co. in San Francisco. Became gagman for Hal Roach "Our Gang" comedies. Directed three feature-length Harry Langdon comedies. Went to New York to make For the Love o' Mike, then returned to gags for Mack Sennett. Interview with Harry Cohn of Columbia brought the successful association still running.

The Strong Man — Long Pants — For the Love of Mike — That Certain Thing — So This Is Love — Matinee Idol — Way of the Strong — Say It With Sables — Submarine — Flight — Power of the Press — Younger Generation — Donovan Affair — Dirigibles — Ladies of Leisure — Rain or Shine — Platinum Blonde — Miracle Woman

1932: Forbidden — American Madness — Bitter Tea of General Yen
1933: Lady for a Day
1934: It Happened One Night—Broadway Bill
1936: Mr. Deeds Goes to Town
1937: Lost Horizon
1938: You Can't Take It With You

Jack Conway

b. Graceville, Minn., July 17, 1887
e. Public schools, Minn.; Durham Preparatory School
Married to Virginia Bushman, daughter of Francis X. Bushman

In 1907 he started on the stage with the Belasco company. In 1911 was playing in Los Angeles and became a convert to the movie business. Was an extra with many of the early companies and by 1915 had risen to the lead in Jack London's The Valley of the Moon. In 1918 he dropped all acting offers and started directing. In 1928 directed the first MGM talkie, Alias Jimmy Valentine.

Brown of Harvard — Bringing Up Father — Twelve Miles Out — Alias Jimmy Valentine — Smart Set — While the City Sleeps — Quicksands — Trimmed in Scarlet — Trouble Shooter — Soul Mater — Understanding Heart — Our Modern Maidens — Take It Big — Jungle — They Learned about Women — Unholy Three — New Moon

1932: Arsene Lupin — Redheaded Woman — But the Flesh is Weak
1933: Nuisance — Hell Below — Solitaire Man
1934: Viva Villa — Girl from Missouri — Gay Bride
1935: Tale of Two Cities — One New York Night
1936: Libeled Lady
1937: Saratoga
1938: Yank at Oxford — Too Hot to Handle

John Cromwell

6′ 2″, brown hair, grey eyes, 170 lbs.
b. Toledo, Ohio, Dec. 23, 1888
e. Howe School, Ind.
Married to Kay Johnson

Began his stage career with a stock company in Cleveland, Ohio. Toured for three years with small troupes, then became actor and stage manager for William A. Brady in New York. Spent twelve years with Brady, directing many plays. In 1923 tried producing and put on the play, Tarnished. Directed Plucky Sam McCarver and The Silver Cord for Sidney Howard. Produced Women Go On Forever, and The Queen's Husband. Played a part in The Racket, then in 1928 directed the Los Angeles production. Signed with Paramount as a featured player and appeared in The Dummy. Shifted back to directing and in 1930 started with the film, Close Harmony.

1930: Close Harmony — Burlesque — Dance of Life — Tom Sawyer — For the Defense — Texans — Street of Chance — Scandal Sheet — Seven Days' Leave — The Mighty
1931: Unfaithful — Vice Squad — Rich Man's Folly — World and the Flesh — Hell's Highway
1933: Silver Cord — Double Harness — Ann Vickers — Sweepings
1934: Spitfire — This Man is Mine — Of Human Bondage — Fountain
1935: Jalna — Village Tale — I Dream Too Much
1936: Little Lord Fauntleroy — Banjo on My Knee — To Mary, With Love
1937: Prisoner of Zenda
1938: Algiers

George Cukor

Brown hair, blue eyes, 170 lbs.
b. New York City, 1901
e. Public schools, NYC

Immediately after graduation from DeWitt Clinton High School, he became a member of the Student Army Training Corps. After the Armistice, he decided on a stage career and, with no experience, answered an ad for an assistant stage manager for a Chicago company of The Better 'Ole. Came back to New York as stage manager for Edgar Selwyn, then for the Shuberts. Rose to directing and, among others, directed Ethel Barrymore in The Constant Wife, Elsie Ferguson and Basil Rathbone in The Dark, Marjorie Rambeau in Antonio, Jeanne Eagels in Her Cardboard Lover, and The Great Gatsby. Was associated with Gilbert Miller and the Charles Frohman Company. During summers he helped start the Lyceum Theatre in Rochester which became a training place for stars and a tryout spot for New York shows. In 1929 went to Hollywood as dialogue director, helped with River of Romance, All Quiet on the Western Front, Grumpy, Virtuous Sin, The Royal Family. In 1931 became full-fledged director with Tarnished Lady.

FRANK CAPRA

JACK CONWAY

GEORGE CUKOR

1931: Tarnished Lady — Girls About Town
1932: Rockaby — One Hour with You — What Price Hollywood — Bill of Divorcement
1933: Dinner at Eight — Little Women
1935: David Copperfield
1936: Sylvia Scarlett — Romeo and Juliet
1937: Camille
1938: Holiday

Irving Cummings

b. New York City, Oct. 9, 1888
e. Public schools, NYC

Romance of the Underworld — Dressed to Kill — Country Beyond — Behind That Curtain — In Old Arizona — Not Quite Decent — Cameo Kirby — On the Level — Devil with Women — Holy Terror — Cisco Kid

1932: Attorney for the Defense — Man Against Woman — Night Club Lady
1933: Woman I Stole — Mad Game — Man Hunt
1934: I Believed in You — Grand Canary — White Parade
1935: It's a Small World — Curly Top
1936: Poor Little Rich Girl — Girl's Dormitory — White Hunter
1937: Vogues of 1938 — Merry-Go-Round of 1938
1938: Little Miss Broadway — Just Around the Corner

Michael Curtiz

6′, brown hair, blue eyes, 155 lbs.
b. Budapest, Hungary, Dec. 24, 1888
e. Markoczy high school and Royal Academy of Theatre and Art in Budapest

Played lead roles in both classical and modern drama in Budapest and other European cities. Served with Austrian artillery during World War. Directed films for Sascha Productions in Hungary and UFA in Germany, then freelanced as director in Denmark, Norway, Sweden, France with Cinema Eclair, Italy with Torino, England, Germany again with UFA. Came to the United States with Warner Bros.

Hearts in Exile — Madonna of Avenue A — Gamblers — Glad Rag Doll — Mammy — Soldier's Plaything — River's End — Under a Texas Moon — Bright Lights — Matrimonial Bed — God's Gift to Women

1932: Dr. X — Cabin in the Cotton — Woman from Monte Carlo — Alias the Doctor — Strange Love of Molly Louvain — 20,000 Years in Sing Sing — Wax Museum
1933: Keyhole — Goodbye Again — Private Detective 62 — Kennel Murder Case — Female
1934: Mandalay — British Agent — Jimmy the Gent — The Key
1935: Black Fury — Case of the Curious Bride — Captain Blood — Front Page Woman — Little Big Shot
1936: Walking Dead — Stolen Holiday—Charge of Light Brigade
1937: Kid Galahad — Perfect Specimen — Mountain Justice
1938: Gold Is Where You Find It — Adventures of Robin Hood — Four's a Crowd — Four Daughters — Angels with Dirty Faces

Roy Del Ruth

b. Philadelphia, Penn., Oct. 19, 1897
e. Public schools, Philadelphia, Williamsport, Brooklyn

Lived in London for some time, then returned to join the reportorial staff of the Philadelphia North American. Changed to the

Philadelphia Enquirer and in 1913 went to Cuba as sketch artist and reporter for the Willard-Johnson fight.

In 1915 started his film career as scenarist with Mack Sennett, beginning with a two-reel comedy, She Loved a Sailor. Prepared scripts for such performers as Gloria Swanson, Lew Cody, Wallace Beery, Mary Thurman, Juanita Hansen. In 1917 turned to directing and did most of the Ben Turpin comedies for Sennett. In 1927 became feature director.

Ham and Eggs at the Front — First Auto — Wolf's Clothing — Powder My Back — Five and Ten Cent Annie — If I Were Single — Across the Pacific — Footloose Widows — Man Upstairs — Hogan's Alley — Beware of Bachelors — Desert Song — Hottentot — Hold Everything — Conquest — Gold Diggers of Broadway — Aviator — Second Floor Mystery — Life of the Party — Three Faces East — Side Show — Blonde Crazy — Larceny Lane — Maltese Falcon — Divorce Among Friends — My Past

1932: Blessed Event — Employees' Entrance — Beauty and the Boss — Taxi — Winner Take All
1933: Little Giant — Captured — Bureau of Missing Persons — Lady Killer
1934: Upperworld — Bulldog Drummond Strikes Back — Kid Millions
1935: Folies Bergere — Broadway Melody of 1936 — Thanks a Million
1936: It Had to Happen — Private Number — Born to Dance—Broadway Melody of 1937
1937: On the Avenue—Broadway Melody of '38
1938: Happy Landing — My Lucky Star

William Dieterle

5' 1", black hair, brown eyes, 200 lbs.
b. Rhenpfaiz, Germany
Married to Charlotte Hagenbruch

Received his early theatrical training with Max Reinhardt in German theatres. Directed and played the lead role in the German film version of The Sea Beast. In 1931 directed Der Tanz Geht Weiter for Warners and went into regular American production with The Last Flight

1931: Der Tanz Geht Weiter — Last Flight
1932: Man Wanted — Jewel Robbery — Lawyer Man
1933: Grand Slam — From Headquarters — Adorable
1934: Fog Over Frisco — Fashions of 1934 — Madame DuBarry — Firebird — Hard Luck Dame — Men on Her Mind
1935: Midsummer Night's Dream
1936: Satan Met a Lady — Story of Louis Pasteur — White Angel — Great O'Malley
1937: Another Dawn — Life of Emile Zola
1938: Blockade

Walt Disney

5' 8", light brown hair, dark brown eyes, 160 lbs.
b. Chicago, Ill., Dec. 5, 1901
e. Chicago public schools; Chicago Art Institute

Academy Awards, short subjects: 1932, Mickey Mouse; 1933, Three Little Pigs; 1934, The Tortoise and the Hare; 1935, Three Orphan Kittens; 1936, Country Cousin; 1937, The Old Mill

Studied cartooning at night sessions of the Chicago Art Institute. In 1918 went to France as an ambulance driver for the American Red Cross. Returned in 1919 and designed letterheads and theatrical ads for the Gray Advertising Co. in Kansas City. Did some animated advertising films for the K. C. Slide Co. and on his own made an experimental reel of local Kansas City subjects. With a group of artists who called themselves Pictorial Clubs, Inc. made a series of seven cartoons. Produced Alice cartoons, a combination of live actors and drawings, for Winkler Pictures, 1923-26. In 1927 created and produced the first 26 Oswald the Rabbit cartoons.

Created the first Mickey Mouse film at home, inspired by some tame mice kept in his garage. Tried another in 1927 and in 1928 began regular production of them in sound. The same year Steamboat Willie started the series which developed into the Silly Symphonies. In 1932 added color to screen cartoons with Flowers and Trees. In 1937 developed the multiplane camera which gives cartoons an illusion of depth and produced the first cartoon feature, Snow White and the Seven Dwarfs.

VICTOR FLEMING

JOHN FORD

Julien Duvivier

French director noted for unusual and distinctive camera technique. Started as scenarist and in 1933 directed his first film, The Red Head. In 1937 collaborated on the screenplay and directed Pepe Le Moko, which Walter Wanger made over into an American film under the title, Algiers. The same year he directed The Golem and started work on Un Carnet de Bal, which reached the United States early in 1938. Came to this country soon after to direct The Great Waltz.

1938: The Great Waltz

Allan Dwan

5' 7½", grey hair, brown eyes, 200 lbs.
b. Toronto, Ont., Canada, April 3, 1885
e. Notre Dame University

Entered film work early by selling a scenario to the old Essanay Company. Was with the American Film Company for three years as scenarist, scenario editor and director. Has directed at various times for almost every major company and once organized his own.

What a Widow — Barber John's Boy — Man to Man — Chances — Robin Hood — South Sea Rose — Wicked — While Paris Sleeps

1933: Counsel's Opinion—I Spy (both British)
1934: Morning After
1935: Black Sheep — Navy Wife
1936: Song and Dance Man — High Tension — Fifteen Maiden Lane — Human Cargo
1937: Woman Wise — That I May Live — One Mile from Heaven — Heidi
1938: Rebecca of Sunnybrook Farm — Josette — Suez

Victor Fleming

6' 1", brown hair, dark grey eyes, 180 lbs.
b. Pasadena, Calif.
e. Los Angeles public schools

Started as a cameraman with the American studios at Santa Barbara. Had early experience with D. W. Griffith and Douglas Fairbanks. In 1919 became director with Woman's Place and has since worked for most of the major studios.

Woman's Place — Red Hot Romance — Lane That Had no Turning — Anna Ascends — Dark Secrets — Law of the Lawless — To the Last Man — Call of the Canyon — Empty Hands — Common Clay — Renegades — Around the World in 80 Minutes

1932: Wet Parade — Red Dust
1933: Bombshell — White Sister
1934: Treasure Island
1935: Reckless — Farmer Takes a Wife
1937: Captains Courageous

John Ford

b. Portland, Maine
e. Public schools; University of Maine
Married; two children

Academy Award: 1935, The Informer

Has been directing films for more than twenty years, starting with Fox in the early days of the silent features. Is known for the quiet, swift efficiency and the versatility of his work, having handled in succession all types of pictures. Has occassionally supplied the story or some sequences for his own films.

Three Bad Men — Four Sons — Napoleon's Barber — Hangman's House — Mother Machree — Thank You — Lightnin' — Just Pals — Little Miss Smiles — Riley the Cop — Salute — Strong Boy — Men Without Women — Born Reckless — Up the River — Seas Beneath

1931: The Brat — Arrowsmith
1932: Flesh — Air Mail
1933: Pilgrimage — Doctor Bull
1934: World Moves On — Lost Patrol
1935: Informer — Whole Town's Talking — Steamboat Road the Bend
1936: Prisoner of Shark Island — Mary of Scotland — Last Outlaw
1937: Plough and the Stars — Wee Willie Winkie — Hurricane — Four Men and a Prayer — Submarine Patrol

Sidney Franklin

5' 6", dark brown hair, brown eyes, 130 lbs.
b. San Francisco, Calif.
e. San Francisco public schools

Began film work as a cameraman and after experience with various companies became a director for Warner Brothers in 1926, starting with Beverly of Graustark.

Beverly of Graustark — Duchess of Buffalo — Actress — Quality Street — Wild Orchids — Last of Mrs. Cheyney — Devil May Care — Lady of Scandal — Lady's Morals — Smilin' Through — Guardsman — Private Lives

1933: Reunion in Vienna
1934: Barretts of Wimpole Street
1935: Dark Angel
1937: Good Earth

Tay Garnett

b. Los Angeles, Calif.
e. Los Angeles public schools; Massachusetts Institute of Technology
Divorced from Patsy Ruth Miller

Studied commercial art in school and returned to California to become a successful advertising illustrator. Served in the Aviation Corps during the War. In 1920 worked with Mack Sennett writing comedy titles and evolving gags. Soon he was writing scripts and in 1927 signed as writer-director with Pathe. In 1935 went around the world on his 107-foot yawl to shoot background material and short subjects of life and customs abroad—some of which have been used in Trade Winds, 1938. Before sailing published his first novel, "Man Laughs Back."

Celebrity — Flying Fool — Spieler — Her Man — Oh Yeah — Officer O'Brien — Prestige — Bad Company

1932: One Way Passage — O. K. America — Destination Unknown

1933: S. O. S. Iceberg

1935: China Seas — She Couldn't Take It

1936: Professional Soldier

1937: Love Is News — Slave Ship

1938: Stand-In — Trade Winds

Samuel Goldwyn

Samuel Goldfish

b. Warsaw, Poland, August 22, 1884

Divorced from Blanche Lasky; married to Frances Howard, one child

His parents died when he was 11 and he came to the United States, starting as an apprentice in a glove factory in Gloversville, N. Y. At 17 he was a foreman, at 19 a salesman for the company and at 23 a partner in the business. In 1910 he entered the movie business, joining Jesse Lasky to form the Lasky Company, whose first film was The Squaw Man, featuring Dustin Farnum and directed by Cecil B. DeMille. In 1917 he helped arrange the Famous Players-Lasky merger and became chairman of the board. Soon withdrew and in 1918 formed the Goldwyn Picture Corporation of which he was president and major owner. Sold out to the Metro company and started in again as an independent producer, releasing his films through United Artists. In 1927 was unanimously elected an owner-member by the other Artists in the United cobine. Has proved himself one of the most consistently successful of the independent producers, gives personal attention to all of his productions, and is credited with "discovering" a long series of stars.

Since forming his own production company in 1926 he has produced Stella Dallas — Bulldog Drummond — Arrowsmith — Whoopee Condemned — Devil to Pay — and many others.

1932: Street Scene — Palmy Days — Greeks Had a Word for It — Kid from Spain

1933: Cynara — Masquerader — Roman Scandals

1934: Nana — Kid Millions — We Live Again

1935: Wedding Night — Barbary Coast — Dark Angel

1936: Strike Me Pink — These Three — Dodsworth — Come and Get It — Beloved Enemy

1937: Dead End — Hurricane

1938: Goldwyn Follies — Adventures of Marco Polo — Cowboy and the Lady

Edmund Goulding

b. England, March 20, 1891

Started his theatrical career in England at the age of 12. Played vaudeville for several years. Wrote, directed and acted in stage plays until the start of the War, when he joined the British Army. After the Armistice came to the United States and began a film career as writer of continuities, adaptations and original screenplays. Wrote the stage play, Dancing Mothers, and such screenplays as Peacock Alley, Fascination, Broadway Rose, Tol'able David, The Devil. In 1925 signed with MGM as writer and director. Has since provided many of the stories for the films he has directed.

Sally, Irene and Mary — Sun-Up — Paris — Women Love Diamonds — Love — The Trespasser — Grand Parade — Devil's Holiday — Reaching for the Moon — Night Angel — No Man of Her Own — Flesh

1932: Grand Hotel — Blondie of the Follies

1934: Riptide

1935: Flame Within

1937: That Certain Woman

1938: Dawn Patrol

Henry Hathaway

b. Sacramento, Calif., 1898

e. Los Angeles public schools

First film work was at the age of ten as child actor with the old American Film Company making pictures near the Mexican border. At 14 he went to Universal as property boy and stayed there until the start of the World War, acting juvenile roles during the last year. Joined the army and served a gunnery instructor at Fort Winfield Scott in San Francisco. Traveled for a year as representative of a public accountant firm, then in 1921 went to work as a property man at the Goldwyn studio. The next year he joined Paramount and worked as an assistant director until 1930, when he departed on a two-year jaunt around the world. Returned to become a full fledged director, starting with Wild Horse Mesa.

ALEXANDER KORDA

HENRY KOSTER

1932: Wild Horse Mesa — Heritage of the Desert

1933: Sunset Pass — Under the Tonto Rim — To the Last Man — Thundering Herd — Man of the Forest

1934: Last Round-Up — Come On, Marines — Witching Hour — Now or Forever

1935: Lives of a Bengal Lancer — Peter Ibbetson

1936: Trail of the Lonesome Pine — Go West, Young Man

1937: Souls at Sea

1938: Spawn of the North

Alfred Hitchcock

b. London, England, Aug. 13, 1900

Married to Alma Reville, scenarist

Was educated at a Jesuit college, studying engineering and draughting. Worked as a commercial artist for an advertising agency and wrote film captions in his spare time. Was hired by Famous Players-Lasky for their Islington studio which was taken over by the Gainsborough company. In 1925 he was promoted to directing and started with The Pleasure Garden. Later joined Gaumont-British and directed Jessie Matthews in Waltzes from Vienna. In 1934 shifted to mystery thrillers and is now recognized as the ablest director of that type.

Pleasure Garden — The Lodger — Downhill — Easy Virtue — The Ring — Farmer's Wife — Champagne — The Manxman — Blackmail — Juno and the Paycock — Murder — Skin Game — Rich and Strange

1933: Waltzes from Vienna

1934: Man Who Knew Too Much

1935: Strauss' Great Waltz — 39 Steps

1937: Secret Agent — Woman Alone — Girl Was Young — Sabotage

1938: Lady Vanishes

William Keighley

b. Philadelphia, Penn., Aug. 4, 1893

e. Philadelphia public schools; Alliance Francaise, Paris

Started as writer and player with a group of traveling Chatauqua players. Spent two years in Paris studying the French theatre and returned to become an associate director for Charles Hopkins in New York. Acted and directed in New York for many years, then went west to direct several productions at the Belasco Theatre in Los Angeles. Signed as a dialogue director with Warner Brothers. Served as associate director for The Jewel Robbery, Cabin in the Cotton, Scarlet Dawn. Was co-director of The Match King, Women They Talk About. In 1933 started on his own with Picture Snatcher.

1933: Picture Snatcher

1934: Easy to Love — Journal of Crime — Dr. Monica — Kansas City Princess — Big-Hearted Herbert — Babbitt — House on 56th Street

1935: Right to Live — Special Agent — Stars Over Broadway — G-Men — Mary Jane's Pa

1936: Singing Kid — Green Pastures — Bullets or Ballots — God's Country and the Woman

1937: Prince and the Pauper — Varsity Show

1938: Valley of the Giants — Secrets of an Actress — Brother Rat

Henry King

6', brown hair, blue eyes, 180 lbs.

b. Christainburg, Virginia

e. Riverside School, Virginia

Started his screen career in the early days of the industry and grew up with it acquiring experience in all branches of production and jumping to fame as director with Tol'able David, 1921.

Tol'able David — Fury — White Sister — Stella Dallas — Winning of Barbara Worth —She Goes to War — Hell's Harbor — Lightnin' — Merely Mary Ann — Over the Hill — Woman in Room 13 — State Fair

1933: I Loved You Wednesday

1934: Carolina — Marie Galante

1935: One More Spring — Way Down East

1936: Country Doctor — Lloyds of London — Ramona

1937: Seventh Heaven

1938: In Old Chicago — Alexander's Ragtime Band

Alexander Korda

6', brown hair, blue eyes, 155 lbs.

b. Turkeye, Hungary, Sept. 16, 1893

Married to Maria Corda, actress

Received a degree from the Royal University of Budapest and started work as a newspaper reporter. In 1916 began directing films in Budapest, later in Vienna, Rome and Berlin. In 1926 went to Hollywood and directed pictures for Fox and First National. In 1931 went to England to direct Reserved for Ladies. The next year formed his own company, London Film Productions, and has produced films there ever since. In 1935 became one of the producer-owners of United Artists and was elected to the board. In 1936 opened his studios at Denham, Middlesex.

Stolen Bride — Private Life of Helen of Troy — Yellow Lily — Night Watch — Love and the Devil — Lillies of the Field — The Squall — Women Everywhere — Princess and the Plumber — Dance Fever — Modern DuBarry — Golden Calf — Her Private Life — Dollar Princess

1931: Reserved for Ladies

1932: Wedding Rebearsal — Girl from Maxims

1933: Private Life of Henry VIII

1934: Catherine the Great — Private Life of Don Juan

1935: Scarlet Pimpernel — Sanders of the River

1936: Ghost Goes West — Things to Come — Man Who Could Work Miracles — Rembrandt

1937: Men Are Not Gods — Fire Over England — Knight Without Armor — The Squeaker — Paradise for Two — Return of the Scarlet Pimpernel — Elephant Boy

1938: Divorce of Lady X — South Riding — Drums

Henry Koster

Herman Kosterlitz

b. Berlin, Germany, May 1, 1905

e. Berlin Academy of Arts

Married to Katherine Kiraly

Worked as painter, cartoonist, reporter and critic in Berlin. Entered the movie field as scenarist for UFA and wrote 51 scenarios in the next few years. Directed Maria Bashkirtseff for an independent company in Europe, then directed a series for Universal, produced in Europe, among them Peter, Little Mother, Five in a Jazz Band. In association with producer Joseph Pasternak, directed Katherine the Last, Adventures of a Beautiful Woman. In 1936 came with Pasternak to Hollywood and directed Three Smart Girls.

1936: Three Smart Girls

1937: One Hundred Men and a Girl

1938: Affairs of Maupassant (French) — Rage of Paris

Gregory La Cava

b. Towanda, Penn., March 10, 1892

e. Towanda and Rochester, N. Y. public schools

Started work as a newspaper cartoonist and became one of the pioneers in animated cartoons for the screen. In 1922 began writing screen adaptations of the Torchy stories for Johnny Hines and soon jumped to directing.

Womanhandled — Let's Get Married — Say It Again — Running Wild — So's Your Old Man — Gay Defender — Feel My Pulse — Half a Bride — Saturday's Children — Big News — First Command — Laugh and Grow Rich — Smart Woman — Symphony of Six Million — Age of Consent — Half-Naked Truth

1933: Gabriel Over the White House — Bed of Roses — Gallant Lady

1934: Affairs of Cellini

1935: Private Worlds — She Married Her Boss — What Every Woman Knows

1936: My Man Godfrey

1937: Stage Door

Fritz Lang

b. Vienna, Austria, Dec. 5, 1890

p. Paula and Anton Lang

e. College of Technical Sciences and Academy of Graphic Arts, Vienna

Studied painting in Vienna, Munich, Paris and achieved some success as an artist. Served in the Austrian army during the war, receiving three wounds and four decorations. Traveled all over the world. Had begun to write stories and scenarios while in the hospital and in 1921 was signed by Erich Pommer for DECLA in Berlin. Came to Hollywood in 1936. In 1938 became producer-director.

Weary Death — Dr. Mabuse the Gambler — Nibelungs — Metropolis — Spy — Girl in the Moon

1933: "M"

1935: Last Will of Dr. Mabuse — Liliom

1936: Fury

1937: You Only Live Once

1938: You and Me

Rowland V. Lee

b. Findlay, Ohio

e. Public schools, South Orange, N. J., and NYC; Columbia University

Married to Eleanor Worthington

Left Columbia to go on the stage, then landed a job with a Wall Street firm. After two years went back to the stage and also played in several silent films. Spent two years in France during the World War and on his return went back in films with Thomas H. Ince. Soon shifted to directing. Often collaborates on the stories and screenplays for his pictures.

Barbed Wire — Three Sinners — Wolf of Wall Street — Mysterious Dr. Fu Manchu — Man from Wyoming — Rolling Down to Rio — Ladies Love Brutes — Return of Dr. Fu Manchu — Derelict — Ruling Voice — Guilty Generation — Paramount on Parade — Upper Underworld — That Night in London (British)

1933: Zoo in Budapest

1934: I Am Suzanne — Count of Monte Cristo — Gambling

1935: Cardinal Richelieu — Three Musketeers

1936: One Rainy Afternoon

1937: Love from a Stranger — Toast of New York

1938: Mother Carey's Chickens

FRITZ LANG

FRANK LLOYD

Robert Z. Leonard

6′ 1″, auburn hair, blue eyes, 210 lbs.

b. Chicago, Ill., Oct. 7, 1889

e. Public schools; University of Colorado

Married to Gertrude Olmstead

Started on the stage in 1904 as singer in a quartet. Attended University of Colorado for a while, then acquired more experience as an actor on the stage before starting in the movies in 1915.

Waning Sex — Little Journey — Time, the Comedian — Cheaper to Marry — Baby Mine — Adam and Evil — Tea for Three — Lady of Chance — Her Cardboard Lover — Marianne — Divorcee — Gay Madrid — Let Us Be Gay — Bachelor Father — It's a Wise Child — Five and Ten — Lovers Courageous — Susan Lenox, her Fall and Rise — Strange Interlude

1933: Peg 'O My Heart — Dancing Lady

1934: Outcast Lady

1935: After Office Hours — Escapade

1936: Piccadilly Jim — Great Ziegfeld

1937: Maytime — Firefly

Mervyn Leroy

5′ 7½″, brown hair, blue eyes, 130 lbs.

b. San Francisco, Calif., Oct. 15, 1900

Divorced from Edna Murphy; married to Doris Warner

Came to pictures from vaudeville after eight years experience. Started directing in 1927 and by 1934 won first place in Motion Picture Herald's canvass of box-office champions for the 1931-34 period

No Place to Go — Flying Romeos — Harold Teen — Oh Kay — Naughty Baby — Hot Stuff — Broadway Daddies — Little Johnny Jones — Playing Around — Show Girl in Hollywood — Little Ceasar — Numbered Men — Broken Dishes — Top Speed — Girls Together

1931: Tonight or Never — Local Boy Makes Good — Too Young to Marry — Five Star Final — Broadminded

1932: Three on a Match — Hard to Handle — Two Seconds — Big City Blues — High Pressure — Heart of New York — I Am a Fugitive from a Chain Gang

1933: Elmer the Great — World Changes — Golddiggers of 1933 — Tugboat Annie

1934: Hi, Nellie — Heat Lightning — Happiness Ahead — Sweet Adeline

1935: Oil for the Lamps of China — Page Miss Glory — I Found Stella Parish

1936: Three Men on a Horse — Anthony Adverse

1937: King and the Chorus Girl — They Won't Forget — Mr. Dodd Takes the Air — Great Garrick

1938: Devil with Love — Fools for Scandal — Dramatic School

Anatole Litvak

Michael Anatole Litvak

b. Kiev, Russia, May, 1902

Married to Miriam Hopkins

In Europe directed Be Mine Tonight, Sleeping Car, L'Equipage and in 1936 attracted world attention with Mayerling. The next year came to the United States for The Woman I Love. Is now a producer-director.

1937: Woman I Love — Tovarich

1938: Amazing Dr. Clitterhouse — The Sisters

Frank Lloyd

5′ 11½″, brown hair, blue eyes, 170 lbs.

b. Glasgow, Scotland, Feb. 1889

Married, one daughter

Academy Awards: Weary River, Divine Lady, Drag, 1929; Cavalcade, 1933; Mutiny on the Bounty, best production, 1935

At 15 was appearing in stock, musical comedies and light opera in England. Came to United States with Universal in 1910 as actor, then wrote and directed series of one-reelers. Has since directed for Morosco Pictures, Pallas Pictures, Fox, Goldwyn, First National, Paramount

1921: Sin Flood

1922: Oliver Twist

1924: Sea Hawk

1928: Adoration

1929: Dark Streets — Divine Lady — Drag — Weary River

1930—Son of the Gods — Way of All Men

1931: Right of Way — Adios — East Lynne — Lash — Age for Love

1932: Passport to Hell

1933: Cavalcade — Hoopla

1934: Berkeley Square — Servants' Entrance

1935: Mutiny on the Bounty

1836: Under Two Flags — Maid of Salem

1937: Wells Fargo

1938: If I Were King

Edward Ludwig

b. Odessa, Russia, Oct. 7

p. Edith and Jacob Ludwig, silversmith

e. Manhattan Commercial College, NYC

Family moved to New York while he was still in school. His early ambition was to be a criminal lawyer, but he met some success writing magazine articles and decided to be a playwright. To learn the technique he tried small parts in several stage plays. Joined the old Vitagraph studio as gag man and writer, then assistant director. Graduated from slapstick and farce to more ambitious pictures and finally reached Hollywood.

1932: Steady Company — They Just Had to Get Married

1934: Woman's Man — Friends of Mr. Sweeney — Man Who Reclaimed His Head — Let's Be Ritzy
1935: Age of Indiscretion — Old Man Rhythm — Three Kids and a Queen
1936: Fatal Lady — Adventure in Manhattan
1937: Her Husband Lies — Last Gangster
1938: That Certain Age

Leo McCarey

5′ 10″, dark brown hair, brown eyes
b. Los Angeles, Calif., Oct. 3, 1898
e. Los Angeles public schools; University of Southern California
Married to Stella Martin, one child
Academy Award: 1937, The Awful Truth

Studied law at college and for a year and a half after graduation worked with a law firm in San Francisco. Didn't like the work and returned to Los Angeles with writing ambitions. Sold a song called "Why Don't You Sit On Your Patio?" and soon decided he would never be a great author and in desperation attacked the movies. Finally landed as an assistant director with Tod Browning for Virgin of Stamboul. Then worked as gag-man and scenarist for Hal Roach comedies and after a while won his directing spurs with Laurel and Hardy and Charley Chase shorts. Graduated to feature comedies and has been a pace-setter ever since, becoming a producer-director in 1936.

Joe College — Sophomore — Red Hot Rhythm — Let's Go Native — Roadhouse — Newfounder — Kid from Spain — Wild Company — Part Time Wife — Indiscreet

1933: Duck Soup
1934: Six of a Kind — Belle of the Nineties
1935: Ruggles of Red Gap
1936: Milky Way — Awful Truth
1937: Make Way for Tomorrow

Norman Z. McLeod

6′, black hair, blue eyes, 156 lbs.
b. Grayling, Mich., Sept. 20, 1898
p. Martha Ellen and Rev. W. E. McLeod
e. University of Washington, B.S. and M.S degrees
Married to Evelyn Ward

Served for two years in the air corps during the War. Started in screen work as a cartoonist for Christie Comedies and worked there nine years. In 1929 directed Taking a Chance. Wrote the dialogue and screenplay for Skippy and signed as director with Paramount,

Taking a Chance — Monkey Business — Touchdown — Miracle Man — Horsefeathers — If I Had a Million — Lady's Profession — Along Came Youth — Finn and Hattie

1933: Mama Loves Papa — Alice in Wonderland
1934: Melody in Spring — Many Happy Returns — It's a Gift
1935: Redheads on Parade—Here Comes Cookie Coronado
1936: Early to Bed — Mind Your Own Business — Pennies from Heaven
1937: Topper
1938: Merrily We Live — There Goes My Heart — Topper Takes a Trip

Gabriel Pascal

b. Arad, Transylvania, June 4, 1894
e. College for National Economy

Studied farming in college, then became a Lieutenant of a Hussar regiment in Hungary. For two years was a member of the Imperial Burg-Theatre, Vienna. Started film work with his own production company in Rome, his first big film being a joint production with Robert Reinert called Populi Morituri. Produced films with his own independent units in Italy, France, Germany and England. Produced and directed Franz Lehar's Frederica. In 1936 set up again an English production unit and turned out program fillers. In 1938 persuaded George Bernard Shaw to release his plays for film versions and started with Pygmalion. Also formed partnership with Leslie Howard to produce two films per year in London or Hollywood.

1938: Pygmalion

Joe Pasternak

b. Szilagysomylo, Hungary, Sept. 17, 1901
Married to Margaret Flader

GEORGE B. SEITZ

JOHN M. STAHL

In 1923 was an assistant director for Paramount in Hollywood and in 1926 went to Universal, becoming production manager of the Berlin studio. Produced there Zkei Menschen, Unter Falscher Flagge, Grosse Sehnsucht, Unsichtbare Front, Fraulein Paprika, Gruss und Kuss Veronika. In 1933 went to Budapest for Scandal in Budapest and to Vienna for Csibi. In 1934 Budapest again for Little Mother and Vienna again for Catherine. In 1937 returned to Hollywood as an associate producer and soon became regular producer.

1937: Three Smart Girls — One Hundred Men and a Girl
1938: Mad About Music — Youth Takes a Fling — That Certain Age

Wesley Ruggles

Brother of Charlie Ruggles, actor
b. Los Angeles, Calif., June 11
e. Public schools, San Francisco
Divorced from Arline Judge

Family moved to San Francisco just before he started school. Was interested in the theatre even while in grammar school and soon after high school he joined a traveling stock company. Played up and down the west coast, at one time organizing the Ruggles Minstrels. In 1914 obtained his first movie job as one of Mack Sennett's Keystone Cops. For the next three years tried everything about the studio and finally became an assistant director. Enlisted as a private at the start of the War and came out a second lieutenant. Returned to Hollywood and joined Vitagraph as a director.

Street Girl — Condemned — Henry —Sea Bat — Kick Off — Man of Quality — Silk Stockings — Plastic Aage — Beware of Widows — Finders Keepers — Four-Flusher — Scandal — Street Girl — Cimarron — Are These Our Children — Roar of the Dragon — Monkey's Paw — No Man of Her Own

1933: College Humor — I'm No Angel
1934: Bolero — Shoot the Works
1935: Gilded Lily — Accent on Youth — Bride Comes Home — Valiant Is the Word for Carrie
1937: I Met Him in Paris — True Confession
1938: Sing You Sinners

Mark Rex Sandrich

b. New York City, Oct. 26, 1900
e. Public schools; Columbia University

Specialized in science and mathematics in college, but turned to writing after graduation. Started with short stories, then plays. In 1922 entered the movie business as director of short comedies and soon moved up to features.

Swords' Points — Hello Sailor — Cow's Husband — Runaway Girls — Lady Lion — Talk of Hollywood — Troubles from Abroad — Way of All Fish

1933: Melody Cruise — Agiee Appleby — Maker of Men — Hurry Call — short subjects
1934: Hips, Hips, Hooray — Cockeyed Cavaliers Gay Divorcee
1935: Top Hat
1936: Follow the Fleet — Woman Rebels
1937: Shall We Dance
1938: Carefree

Alfred Santell

5′ 7½″, black hair, brown eyes, 165 lbs.
b. San Francisco, Calif., Sept. 14, 1895
e. San Francisco public schools; Hopkins School of Art
Married to Jane Keithley

Studied to be an architect and went to Los Angeles to open an office. Was writing stories on the side and sold one to the old Lubin company, then accepted a job as scenarist. Went to the Kalem company and helped build the first movie studio in Culver City. Joined Mack Sennett as a writer, then shifted to Pathe and the American Film Company. Tried directing two-reel comedies and returned to Kalem as a director. When Kalem disbanded, he joined Universal, took time out to get as far as the mid-Atlantic in the World War, and returned to start in again with comedies, working up soon to features.

Little Shepherd of Kingdom Come — Wheel of Chance — Orchids and Ermine — Classified — Gorilla — Patent Leather Kid — Show Girl — This Is Heaven — Twin Beds — Romance of the Rio Grande — Arizona Kid — Sea Wolf — Polly of the Circus — Body and Soul — Daddy Long Legs — Sob Sister — Rebecca of Sunnybrook Farm — Tess of the Storm Country

1933: Bondage — Right to Romance
1934: Life of Vergie Winters
1935: People Will Talk — Feather in Her Hat
1936: Winterset
1937: Internes Can't Take Money — Breakfast for Two
1938: Coconut Grove — Having Wonderful Time — Arkansas Traveler

George B. Seitz

5′ 5″, brown hair and eyes, 145 lbs.
b. Boston, Mass., Jan. 3, 1888
e. Friends Central School, Phila.; Art school, Boston

At first intended to be a painter and after finishing art school travelled for several years in South America, Europe and Africa working hard at loafing, painting and writing. Reached New York in 1912 with complete manuscripts of two plays and scored a success with the first. Signed as staff playwright with the John Craig stock company. In 1914 went to Hollywood for the Pathe Company as scenarist, then ts actor and finally as director of the serial thriller, The Perils of Pauline. Has since directed for almost every producing outfit in the business, from those turning out cheap quickies to the big studios boasting about epics.

Blood Ship — Vanishing American — Desert Gold — Pals in Paradise — Lost Frontier —Ill Flood — Jim the Conqueror — Great Mail Robbery — Tigress — Warning — Isle of Forgotten Women — After the Storm — Ransom — Beware of Blondes — Circus Kid — Court Martial — Blockade Hey Rube — Black Magic — Murder on the Roof — Record Run — Danger Lights — Guilty? — Midnight Mystery

1931: Night Beat — Passport to Paradise — Drums of Jeopardy — Lion and the Lamb — Arizona — Men Are Like That — Shanghai Love — Love in High Gear

1932: Sally of the Subway — Docks of San Francisco — Sin's Pay Day — Behind Stone Walls — Widow in Scarlet

1933: Thrill Hunter — Treason — Above the Clouds

1934: Fugitive Lovers (screenplay) — Women in His Life — Lazy River — FFighting Ranger

1935: Times Square Lady — Society Doctor — Shadow of Doubt — Calm Yourself — Woman Wanted — Kind Lady

1936: Exclusive Story — Three Wise Guys — Absolute Quiet — Mad Holiday — Last of the Mohicans

1937: Under Cover of Night — Mama Steps Out — Family Affair — Thirteenth Chair — Between Two Women — My Dear Miss Aldrich — You're Only Young Once

1938: Yellow Jack — Love Finds Andy Hardy — Out West with the Hardys

David O. Selznick

David Oliver Selznick

b. Pittsburgh, Penn., May 10, 1902

e. New York public schools; Hamilton Preparatory school; Columbia University

Married to Irene Mayer

The son of Lewis J. Selznick, film pioneer and founder of Selznick Pictures, young David and his brother Myron were trained from early childhood for motion picture work. In 1922 the family company went under, the Park Avenue apartment was vacated and the household effects sold. David raised $2,000 and tried a film flyer, a one-reeler with Luis Firpo titled Will He Conquer Dempsey? and with it won $3,000 profit and the respect of his picture-making father. Made another short subject of a Madison Square Garden beauty contest for which Rudolph Valentino acted as judge, then went to work for Louis B. Mayer as assistant story editor, was soon an assistant producer, then an associate producer of Tim McCoy westerns.

Shifted to Paramount as head of the writers' department and became assistant to production manager B. P. Schulberg, serving as producer of Four Feathers, Street of Chance, Forgotten Faces and other films. In 1931 he accepted an offer as vice-president in charge of production for RKO Radio. In 1933 joined MGM as vice-president and producer. Resigned in 1935 to form Selznick International Pictures and release thru United Artists.

Four Feathers — Forgotten Faces — Street of Chance — Lost Squadron — Symphony of Six Million — What Price Hollywood — Bird of Paradise — King Kong — Conquerors — Bill of Divorcement

1933: Dinner at Eight — Night Flight — Dancing Lady

1934: Viva Villa — Manhattan Melodrama — David Copperfield

1935: Reckless — Anna Karenina — Tale of Two Cities

1936: Little Lord Fauntleroy — Garden of Allah — Star Is Born — Prisoner of Zenda

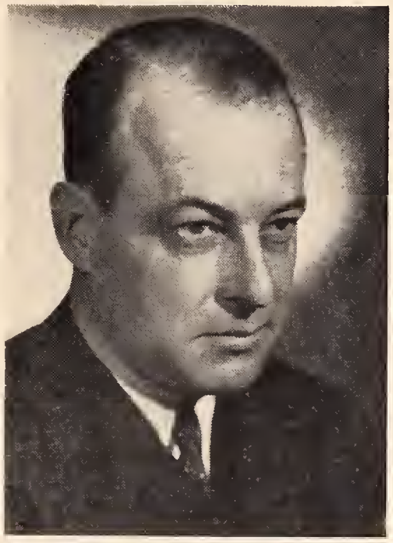
1937: Nothing Sacred

1938: Adventures of Tom Sawyer — Young in Heart

Edward Small

b. Brooklyn, N. Y., Feb. 1, 1891

Had long experience in show business, carnivals, circuses, burlesque shows. Booked and produced vaudeville acts and outdoor attractions. Became a screen talent agent in New York, then transferred to Hollywood where he established an artists' agency which he still operates. Produced several independent films, then a series of Corinne Griffith features for First National. In 1932 organized Reliance Pictures with Harry M. Goetz. In 1938 formed Edward Small Productions, Inc., for United Artists release.



RICHARD THORPE

McFadden's Flats — Cohens & Kellys — Gorilla I Cover the Waterfront — Palooka — Tranatlantic Merry-Go-Round — Count of Monte Cristo

1935: Let 'Em Have It — Red Salute — Melody Lingers On

1936: Bride Walks Out — We Who Are About to Die — Last of the Mohicans

1937: Sea Devils — New Faces of 1937 — Super Sleuth — Toast of New York

1938: Duke of West Point

John M. Stahl

5′ 10″, grey hair, grey eyes, 158 lbs.

b. New York City, Jan. 21, 1886

Started on the stage and had 14 years experience before joining one of the independent motion picture companies as director in 1914. For 12 years worked with Louis B. Mayer at First National and MGM. Was vice-president in charge of production at Tiffany-Stahl for two years, then a featured director for Universal. Now a producer-director.

Wives of Men — Child Thou Gavest Me — Dangerous Age — Why Men Leave Home —Husbands and Lovers — Great Galiato — Memory Lane — Gay Deceiver — In Old Kentucky — Lady Surrenders — Seed — Strictly Dishonorable — Back Street

1933: Only Yesterday
1934: Imitation of Life
1936: Magnificent Obsession
1937: Parnell
1938: Letter of Introduction

George Stevens

b. Oakland, Calif., 1905

e. Public schools, Oakland and San Francisco

p. Georgia Cooper and Lander Stevens

Parents were both stage performers and young George made his debut before he could walk. Alternated stage work and schooling until he was in his 'teens. His father had become one of the early screen directors and George followed along, first as a cameraman, then as an assistant director and finally as director. Made a series of Boy Friend comedies for Hal Roach and some of the Laurel and Hardys. In 1933 graduated to full-length features.

1933: Cohens and Kellys in Trouble
1934: Bachelor Bait — Kentucky Kernels
1935: Laddie — Nitwits — Alice Adams — Annie Oakley
1936: Swing Time — Aces and Eights
1937: Quality Street — Damsel in Distress
1938: Vivacious Lady

Hunt Stromberg

6′, brown hair, blue eyes, 165 lbs.

b. Louisville, Kentucky

Academy Award: 1936, Great Ziegfeld

Became a newspaper reporter and sports writer for the St. Louis Times. Went to New York as advertising and publicity director for the Goldwyn Company and in 1919 to California as personal representative of Thomas Ince. In 1923 started as an independent producer starring Doris May in a series released by Metro. Produced several Priscilla Dean and Harry Carey films and all-star specials. Personally directed Paint and Powder, Siren of Seville, Fire Patrol. In 1925 became producer for MGM.

Single Standard — Bridge of San Luis Rey — Our Dancing Daughters — White Shadows of the South Seas — Guilty Hands — Letty Lynton — Red Dust — White Sister — Wet Parade

1933: Penthouse — Stage Mother — Bombshell Prizefighter and the Lady — Eskimo — Chained

1934: Treasure Island — Thin Man — Laughing Boy — Hideout

1935: Painted Veil — Naughty Marietta — Ah Wilderness

1936: Rose Marie — Wife Versus Secretary — Great Ziegfeld — After the Thin Man .... Small Town Girl

1937: Maytime — Night Must Fall — Firefly

1938: Sweethearts

Norman Taurog

b. Chicago, Ill., Feb 23

e. Public schools, Chicago and Indianapolis

Married to Julia Leanard, one daughter

Academy Award: 1931, Skippy

Played children's roles in plays until he was sixteen, among them The Good Little Devil with Mary Pickford. When Biograph filmed the play he made his first screen appearance. Became a juvenile lead with the Independent Motion Picture Company and finally decided to change to directing. Started as an assistant with IMP, then went to California as director of Larry Semon comedies for Vitagraph and Lloyd Hamilton comedies for Educational.

Ghetto — Farmer's Daughter — Diplomats — Lucky Boy — Troupers Three — Sunny Skies — Hot Curves — Skippy — If I Had a Million — Newly Rich — Huckleberry Finn — Sooky — Phantom President — Forbidden Adventure — Hold 'Em Jail

1933: Bedtime Story — Why to Love

1934: We're Not Dressing — Mrs. Wiggs of the Cabbage Patch — College Rhythm

1935: Big Broadcast of 1936

1936: Strike Me Pink — Rhythm on the Range Reunion

1937: Fifty Roads to Town — You Can't Have Everything

1938: Adventures of Tom Sawyer — Boys' Town

Richard Thorpe

Rollo Smolt Thorpe, 6′, black hair, hazel eyes, 178 lbs.

b. Hutchinson, Kansas, Feb. 24, 1896

e. Wichita public schools

Married to Belva McKay, actress, one son

Started theatrical work in 1915 and played in vaudeville, stock and musical comedy. In 1921 entered the movies as an actor and in 1923 became a director, making a series of Charlie Murray comedies and continuing with 72 action westerns. Shifted to Tiffany and regular features.

College Days — Their First Night — Jocelyn's Wife — Vanishing West — King of Kongo — Fatal Warning — Vultures of the Sea — Bachelor Girl — Feminine Touch — Dude Wrangler — Under Montana Skies — Border Romance — Flying Buckaroo — Desert of the Lost — Cattle Mates — Valley of Hunted Men — Desperate Courage — Wings of Adventure — Thoroughbred — Devil Plays — Grief Street — Lady from Nowhere — Lawless Woman — Wild Horse — Sky Spider — Neck and Neck — Utah Kid

1932: Cross Examination — Murder at Dawn — Probation — Midnight Lady — Forbidden Company — Thrill of Youth — Slightly Married — Escapade — Beauty Parlor — King Murder — Forgotten Women

1933: Strange People — Forgotten — I Have Lived — Notorious but Nice — Murder on the Campus — Love Is Dangerous — Secrets of Wu Sin — Women Won't Tell — Love Is Like That — Man of Sentiment — Rainbow Over Broadway

1934: Quitter — Cheating Cheaters — City Park — Green Eyes — Stolen Sweets — Secret of the Chateau — Strange Wives

1935: Last of the Pagans

1936: Voice of Bugle Ann — Tarzan Escapes

1937: Dangerous Number — Night Must Fall — Double Wedding — Man Proof

1938: Love Is a Headache — Toy Wife — Crowd Roars — Three Loves Has Nancy

W. S. Van Dyke

b. San Diego, Calif., 1899
e. Public schools, Seattle, Wash.

Was assistant to D. W. Griffith on Intolerance. 25 years experience in stock, vaudeville, road shows. Directed for Pathe, Metro, Fox, MGM

1926: War Paint—Gentle Cyclone
1927: Spoilers of the West—Winners of the Wilderness—California
1928: White Shadows in the South Seas—Under the Black Eagle — Wyoming — Eyes of the Town
1931: Trader Horn
1932: Tarzan, the Ape Man—Night Court—Never the Twain Shall Meet—Guilty Hands —Cuban Love Song
1933: Penthouse—Prize Fighter and the Lady—Eskimo
1934: Manhattan Melodrama—The Thin Man—Forsaking All Others—Painted Veil—Laughing Boy—Hide Out
1935: Naughty Marietta—I Live My Life
1936: Rose Marie—His Brother's Wife—San Francisco—Devil is a Sissy—Love on the Run—After the Thin Man
1937: Personal Property—They Gave Him a Gun —Rosalie
1938: Marie Antoinette—Sweethearts

King Vidor

5′ 11½″, black hair, blue eyes, 189 lbs.
b. Galveston, Texas, Feb. 8, 1894
e. Private school, Galveston; Military Academy, San Antonio; Towe Institute, Md.
Married to Florence Arto

Lived in Houston after graduation from college and tried to sell magazine stories and scenarios. Then produced three short films, went to New York and sold them. Returned to Houston and made several commercial films. Decided to make movies his career and his wife wanted to be a movie actress, so they paid their way to Hollywood by car by making a film for the Ford Motor Co. en route. Reached San Francisco, sold the car and took a boat to Los Angeles. Had previously helped a Texas girl named Corinne Griffith get a job with Vitagraph by writing glowing descriptions and she now helped Mrs. Vidor get a job. He sold several stories to Vitagraph, worked as an extra and became a script clerk with Universal. Finally rose to regular scenarist, then met Judge Willis Brown, author of boys' stories, who insisted that King direct the pictures based on his books. Was established as one of the best with The Big Parade and has stayed at the top ever since.

Turn in the Road — Jack-Knife Man — Peg 'O My Heart — Three Wise Fools — Sky Pilot — Wild Oranges — Le Boheme — Bardelys the Magnificent — Big Parade — The Crowd — The Patsy — Halleluiah — Show People — Billy the Kid — Not So Dumb — Street Scene — The Champ — Cynara — Bird of Paradise

1933: Stranger's Return
1934: Our Daily Bread (wrote and directed)
1935: Wedding Night — So Red the Rose
1936: Texas Rangers (produced, directed and collaborated on story)
1937: Stella Dallas
1938: The Citadel

Walter Wanger

b. San Francisco, Calif., July 11, 1894
Married to Justine Johnson
e. Illig Institute, Switzerland; Dartmouth College; Oxford University

Saw service as an American flyer on the Italian front during the World War and was one of President Wilson's aides at the Paris Peace Conference. Produced several plays in London and New York. For ten years was general manager in charge of production at Paramount, then an executive producer at MGM, vice-president of Columbia and finally an independent producer for Paramount, then United Artists release.

1934: President Vanishes

1935: Private Worlds — Shanghai — Smart Girl — Every Night at Eight — Mary Burns, Fugitive

1936: Her Master's Voice — Trail of the Lonesome Pine — Big Brown Eyes — Moon's Our Home — Case Against Mrs. Ames — Fatal Lady Palm Springs — Spendthrift

1937: You Only Live Once — History Is Made at Night — 52nd Street — Vogues of 1938 — Stand-In — Personal History — Summer Lightning

1938: I Met My Love Again — Blockade — Algiers — Trade Winds

W. S. VAN DYKE

KING VIDOR

JAMES WHALE

William Wellman

b. Brookline, Mass., Feb 28
e. Boston public schools
Married to Marjorie Crawford
Academy Award: co-author best original story 1937, A Star Is Born

Played a juvenile role in Douglas Fairbanks' Knickerbocker Buckaroo, 1919, then decided directing would be his specialty. A friend helped him get a job as property man with Fox and after four years he had worked up to an assistant director. Then B. P. Schulberg, producing independently, gave him a chance as director and later took him to Paramount. Has collaborated on many screen stories.

Legion of the Condemned — Ladies of the Mob — Beggars of Life — Chinatown Nights — Man I Love — Young Eagles — Woman Trap — Dangerous Paradise — Steel Highway — Maybe It's Love — Public Enemy — Night Nurse — Star Witness — Frisco Jenny — Purchase Price — Conquerors — Hatchet Man — Love Is a Racket — So Big — Other Men's Women — Safe in Hell

1933: Central Airport — Lily Turner — Heroes For Sale — Wild Boys of the Road — Midnight Mary — College Coach
1934: Stingaree — Looking for Trouble
1935: Call of the Wild — Small Town Girl — President Vanishes
1936: Robin Hood of El Dorado
1937: Star Is Born — Nothing Sacred — Last Gangster
1938: Men with Wings

James Whale

b. Dudley, Staffs, England. July 22, 1896.
e. English public schools

Started as cartoonist with the London Bystander. Enlisted early in the World War and became a lieutenant of the Seventh Worcester Infantry Regiment. After the Armistice returned to England and joined the Birmingham Repertory Company. First part in Abraham Lincoln. Played in A Comedy of Good and Evil, The Cherry Orchard, Prisoners of War, The Sea Gull, Mr. Godly Beside Himself, The Would-Be Gentleman, Paul Among the Jews, Love at Second Sight.

Became producer and presented The Lady from Alfaqueque, Fortunata, Journey's End.

Came to Hollywood in 1929 to direct the film version of Journey's End for Universal. Continued as co-director of Hell's Angels. Directed Waterloo Bridge — Frankenstein — Old Dark House — Impatient Maiden

1933: Invisible Man — Beloved — By Candlelight — Kiss Before the Mirror
1934: One More River
1935: Bride of Frankenstein — Remember Last Night
1936: Show Boat
1937: Road Back — Great Garrick
1938: Port of Seven Seas — Sinners in Paradise — Wives Under Suspicion

Sam Wood

6′. brown hair and eyes. 170 lbs.
b. Philadelphia. Penn., July 10, 1883
p. Katherine Corn and William H. Wood
e. Hall Stanton School, Phila.

One of the pioneer directors who, like most of the others, had considerable stage experience. Started feature directing with Wallace Reid in Double Speed, 1920.

Double Speed — Excuse My Dust — What's Your Hurry — Sick Abed — Dancin' Fool — Her First Elopement — Snob — Beloved Villain — City Sparrow — Peck's Bad Boy — Great Moment — Under the Lash — Her Husband's Trademark — Gilded Cage — My American Wife — Prodigal Daughter — Blackbeard's Eighth Wife — Beyond the Rocks — Don't Tell Everything — His Children's Children — Next Corner Bluff — Mine with Iron Door — Recreation of Brian Kent — Fascinating Youth — One Minute to Play — Rookies — Fair Co-Ed — Latest from Paris — Telling the World — So This Is College — Imperfect Ladies — It's a Great Life — They Learned About Women — Richest Man in the World — Girl Said No — Within the Law — Paid — Tailor-Made Man — Get Quick Rich Wallingford — Way for a Sailor — Sins of the Children — Man in Possession

1932: Huddle — Prosperity

1933: Barbarian — Hold Your Man — Her Sweetheart — Christopher Bean

1934: Stamboul Quest

1935: Let 'Em Have It — Night at the Opera — Whipsaw

1936: Unguarded Hour

1937: Day at the Races — Madame X — Navy Blue and Gold

1938: Lord Jeff — Stablemates

SAM WOOD

William Wyler

5′ 8″, black hair, blue-grey eyes, 160 lbs.
b. Mulhouse, France, July 1, 1902
e. Lausanne, Switzerland; College of Paris
Divorced from Margaret Sullavan

Started first as a business man in his father's department store in Alsace Lorraine. Met Carl Laemmle and became foreign publicity director for Universal. Went to New York and was publicity director for the Latin-speaking countries. Tried directing with two-reel westerns and after a while worked up to features.

1928: Heat Lightning — Hard Fists — Thunder Riders — Desert Dust — Border Cavalier — Straight Shootin' — Blazing Days — Stolen Ranch

1929: Lone Trap — Anybody Here Seen Kelly? Come Across — Shakedown

1930: Storm — Hell's Heroes

1931: House Divided

1932: Old Dark House — Tom Brown of Culver

1933: Counsellor-at-Law — Her First Mate

1934: Glamour

1935: Good Fairy — Gay Deception

1936: These Three — Come and Get It — Dodsworth

1937: Dead End

1938: Jezebel

"The MOVIES and the people who make them"

ACADEMY AWARDS

(Selected each year by vote of the members of the **Academy of Motion Picture Arts & Sciences.** In 1937 the selections for the different classifications were supervised by the corresponding studio guilds with the balloting on the outstanding film thrown open to all divisions of the industry and the same procedure is to be followed for the 1938 awards).

1927 - 1928

ACTRESS—Janet Gaynor (Seventh Heaven, Street Angel, Sunrise)
ACTOR—Emil Jannings (Way of All Flesh, Last Command)
DIRECTORS—Frank Borzage (Seventh Heaven), Lewis Milestone (Two Arabian Knights)
OUTSTANDING PRODUCTIONS—Wings (Paramount), Sunrise (Fox)
CINEMATOGRAPHY—Charles Rosher and Karl Struss (Sunrise)
ART DIRECTION—William Cameron Menzies (Temptation, The Dove)
WRITING ACHIEVEMENTS—Ben Hecht (Underworld), Benjamin Glazer (Seventh Heaven)
TITLE WRITING—Joseph W. Farnham (Telling the World, Fair Co-ed)
ENGINEERING ACHIEVEMENT—Roy J. Pomeroy (Wings)
FOR MAKING AN EPOCH IN MOTION PICTURE HISTORY—Warner Bros. for producing The Jazz Singer.

1928 - 1929

ACTRESS—Mary Pickford (Coquette)
ACTOR—Warner Baxter (In Old Arizona)
DIRECTION—Frank Lloyd (Weary River, Divine Lady, Drag)
OUTSTANDING PRODUCTION—The Broadway Melody (Metro-Goldwyn-Mayer)
CINEMATOGRAPHY—Clyde DeVinna (White Shadows of the South Seas)
ART DIRECTION—Cedric Gibbons (Bridge of San Luis Rey)
WRITING—Hans Kraly (The Patriot)

1929 - 1930

ACTRESS—Norma Shearer (The Divorcee)
ACTOR—George Arliss (Disraeli)
DIRECTION—Lewis Milestone (All Quiet on the Western Front)
OUTSTANDING PRODUCTION—All Quiet on the Western Front (Universal)
CINEMATOGRAPHY—Joseph T. Tucker and Willard Vander Veer (With Byrd at the South Pole)
ART DIRECTION—Herman Rosse (King of Jazz)
SOUND RECORDING—Metro-Goldwyn-Mayer Studio (The Big House)
WRITING—Frances Marion (The Big House)

1930 - 1931

ACTRESS—Marie Dressler (Min and Bill)
ACTOR—Lionel Barrymore (A Free Soul)
DIRECTION—Norman Taurog (Skippy)
BEST PRODUCED PICTURE—Cimarron (Radio Pictures)
ORIGINAL STORY—John Monk Saunders (Dawn Patrol)
ADAPTATION—Howard Estabrook (Cimarron)
CINEMATOGRAPHY—Floyd Crosby (Tabu)
ART DIRECTION—Max Ree (Cimarron)
SOUND RECORDING—Paramount

(SCIENTIFIC ACHIEVEMENTS)

NOISE REDUCTION RECORDING EQUIPMENT—Electrical Research Products, RCA Photophone and RKO Radio Pictures
SUPER-SENSITIVE PANCHROMATIC FILM—Du Pont Film Mfg. Co. and Eastman Kodak Co.
HONORABLE MENTION FOR SYNCHRO-PROJECTION COMPOSITE PHOTOGRAPHY—Fox Film Co.

1931 - 1932

ACTRESS—Helen Hayes (Sin of Madelon Claudet)
ACTOR—Fredric March (Dr. Jekyll and Mr. Hyde)
EXTRA AWARD—Wallace Beery (The Champ)
OUTSTANDING PRODUCTION—Grand Hotel (M-G-M)
DIRECTION—Frank Borzage (Bad Girl)
ORIGINAL STORY—Frances Marion (The Champ)
ADAPTATION—Edwin Burke (Bad Girl)
PHOTOGRAPHY—Lee Garmes (Shanghai Express)
ART DIRECTION—Gordon Wiles (Transatlantic)
SOUND RECORDING—Paramount (Shanghai Express, A Broken Lullaby, One Hour With You, etc.)
SHORT SUBJECTS—Flowers and Trees (Walt Disney), A Wrestling Swordfish (Mack Sennett), Laurel and Hardy in the Music Box (Hal Roach)
SPECIAL AWARD—Walt Disney (for creation of Mickey Mouse)
CERTIFICATE OF HONORABLE MENTION—Technicolor
HONORABLE MENTION—Eastman Kodak Co.

1932 - 1933

ACTRESS—Katharine Hepburn (Morning Glory)
ACTOR—Charles Laughton (Henry VIII)
DIRECTION—Frank Lloyd (Cavalcade)
OUTSTANDING PRODUCTION—Cavalcade (Fox)
ORIGINAL STORY—Robert Lord (One Way Passage)
ADAPTATION—Sarah Y. Mason, Victor Heerman (Little Women)
PHOTOGRAPHY—Charles Lang (Farewell to Arms)
ART DIRECTION—William Darling (Cavalcade)
SOUND RECORDING—Harold C. Lewis (Farewell to Arms)
SHORT SUBJECTS—Three Little Pigs (Walt Disney); So This Is Harris (RKO Radio); Krakatoa (Educational)

1933 - 1934

OUTSTANDING PRODUCTION—It Happened One Night (Columbia)
ACTRESS—Claudette Colbert (It Happened One Night)
ACTOR—Clark Gable (It Happened One Night)
DIRECTION—Frank Capra (It Happened One Night)
ORIGINAL STORY—Arthur Caesar (Manhattan Melodrama)
SCREENPLAY—Robert Riskin (It Happened One Night)
ART DIRECTION—The Merry Widow
CINEMATOGRAPHY—Victor Milner (Cleopatra)
SOUND RECORDING—One Night of Love
ASSISTANT DIRECTOR—Johnny Waters
SHORT SUBJECTS—Tortoise and the Hare, La Cucaracha, City of Wax
SCORING—One Night of Love
MUSICAL COMPOSITION—The Continental

1934 - 1935

BEST PRODUCTION—Mutiny on the Bounty (M-G-M)
ACTRESS—Bette Davis (Dangerous)
ACTOR—Victor McLaglen (The Informer)
DIRECTION—John Ford (The Informer)
ORIGINAL STORY—Ben Hecht and Charles MacArthur (The Scoundrel)
SCREENPLAY—Dudley Nichols (The Informer)
CINEMATOGRAPHY—Hal Mohr (A Midsummer Night's Dream)
ART DIRECTION—Richard Day (The Dark Angel)
SOUND RECORDING—William Steinkampf (Naughty Marietta)
MUSICAL COMPOSITION—Lullaby of Broadway from Gold-Diggers of 1935; Music by Harry Warren, Lyrics by Al Dubin
DANCE DIRECTION—Dave Gould (I've a Feelin' You're Foolin' from Broadway Melody of 1936 and Straw Hat number from Folies Bergere)
FILM EDITING—Ralph Dawson (A Midsummer Night's Dream)
ASSISTANT DIRECTION—Clem Beauchamp (Lives of a Bengal Lancer)
SCORING—Max Steiner (The Informer)
SHORT SUBJECTS—Cartoon: Three Orphan Kittens, (Walt Disney); Comedy:How to Sleep, (M-G-M); Novelty: Wings Over Mount Everest (Educational)

1935 - 1936

OUTSTANDING PRODUCTION—The Great Ziegfeld (M-G-M)
ACTRESS—Luise Rainer (The Great Ziegfeld)
ACTOR—Paul Muni (The Story of Louis Pasteur)
SUPPORTING ACTRESS—Gail Sondergaard (Anthony Adverse)
SUPPORTING ACTOR—Walter Brennan (Come and Get It)
DIRECTOR—Frank Capra (Mr. Deeds Goes to Town)
ASSISTANT DIRECTOR—Jack Sullivan (The Charge of the Light Brigade)
ORIGINAL STORY—Sheridan Gibney, Pierre Collings (The Story of Louis Pasteur)
SCREENPLAY—Sheridan Gibney, Pierre Collings (The Story of Louis Pasteur)
CINEMATOGRAPHY—Tony Gaudio (Anthony Adverse)
ART DIRECTION—Richard Day (Dodsworth)
SOUND RECORDING—M-G-M Sound Department, headed by Douglas Shearer (San Francisco)
MUSICAL COMPOSITION—The Way You Look Tonight, from Swing Time; music by Jerome Kern; Lyrics by Dorothy Fields.
DANCE DIRECTOR—Seymour Felix (A Pretty Girl Number from The Great Ziegfeld)
FILM EDITING—Ralph Dawson (Anthony Adverse)
SCORING—Leo Forbstein (Anthony Adverse)
SHORT SUBJECTS—One-reeler: Board of Education (M-G-M-Hal Roach); Two-reeler: The Public Pays (M-G-M-Jack Chertok); Cartoon: Connty Cousin (United Artists-Disney); Color Subject:: Give Me Liberty (Warner Bros.)

1936 - 1937

BEST PRODUCTION—The Life of Emile Zola (Warner Bros.)
ACTRESS—Luise Rainer (The Good Earth)
ACTOR—Spencer Tracy (Captains Courageous)
SUPPORTING ACTRESS—Alice Brady (In Old Chicago)
SUPPORTING ACTOR—Joseph Schildkraut (The Life of Emile Zola)
DIRECTION—Leo McCarey (The Awful Truth)
ASSISTANT DIRECTOR—Robert Webb (In Old Chicago)
ORIGINAL STORY—William A. Wellman, Robert Carson (A Star Is Born)
SCREENPLAY—Norman Riley Raine, Heinz Herald, Geza Herczeg (The Life of Emile Zola)
CINEMATOGRAPHY—Karl Freund (The Good Earth)
ART DIRECTOR—Stephen Gooson (The Lost Horizon)
SOUND RECORDING—Thomas Moulton (The Hurricane)
MUSICAL COMPOSITION—"Sweet Leilani," by Harry Owens (Waikiki Wedding)
DANCE DIRECTION—Hermes Pan (A Damsel in Distress)
FILM EDITING—Gene Havlick, Gene Melford (Lost Horizon)
SCORING—100 Men and a Girl (Universal)
SHORT SUBJECTS—One-reeler: The Private Life of the Ganets (Educational); Two-reeler: Torture Money (M-G-M); Cartoon: The Old Mill (Walt Disney); Color Subject: Penny Wisdom (Pete Smith-M-G-M)
THALBERG PLAQUE—Darryl F. Zanuck
SPECIAL AWARDS—Mack Sennett, Edgar Bergen, W. Howard Green, Museum of Modern Art Film Library.

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MOTION PICTURE THEATRES in the United States

(As compiled by Nathan D. Golden, chief of the films section of the Bureau of Foreign Commerce. Department of Commerce, Washington, D. C. Figures are based on "trade estimates" at the end of each year).

Year	Total	Sound
1909	9,000	
1912	13,000	
1915	17,000	
1932	19,042	14,000
1933	19,000	15,000
1934	10,143#	10,143#
1935	15,378	15,378
1936	16,258	16,258
1937	17,000	17,000

#Based on a Bureau of Census trade survey later found to be incomplete.

Brief CHRONOLOGY of the MOTION PICTURE

(Here begins a hurried hopping from highspot to highspot of the story of the motion picture entertainment in America. With the exception of some of the early events leading up to Edison's kinetoscope, all of the items refer to developments in the United States.)

130—In the second book of his "Optics" Ptolemy describes the principle of persistence of vision on which the motion picture is based.

1640—Kircher demonstrates his Magia Catoptrica, the magic lantern. (Rome)

1824—Roget reads his paper on "The Persistence of Vision with regard to Moving Objects." (London)

1828—Plateau with his Phenkistoscope and von Stampfer with his Stroboscopic Disc create the illusion of motion by means of revolving discs. (Ghent and Vienna)

1831—Faraday's Wheel demonstrates the illusion of various types of movement. (London)

1849—Plateau improves his device to enable several people to watch it at once. (Ghent)

1853—Uchatius manages to project revolving disc figures on a screen. (Vienna)

1861—Sellers' Kinematoscope uses still photographs in sequence to give illusion of movement and starts the modern career of the word "Kinema." (Philadelphia)

1867—Beale's Chorentoscope develops the intermittent movement to jerk pictures through a magic lantern. (England)

1870—Heyl's Phasmatrope, with shutter and intermittent movement, projects a strip of magic lantern photographs on a screen. (Philadelphia)

1872—Governor Stanford bets two of his friends that a racehorse at full speeds lifts all four feet off the ground at one time and hires Muybridge to win his bet with photographs. (California)

1877—With the aid of Isaacs, Muybridge achieves twelve photographs with twelve cameras in a row that win Stanford's bet. (California)

1877—Reynaud projects drawings on a screen from behind with his Praxinoscope . (Paris)

1882—Messioner uses Muybridge's photographs on a Zoetrope, an improvement of Uchatius' device, to revolve them into motion. (Paris)

1885—Friese-Greene starts work on single-camera motion photography. (London)

1886—LePrince develops a double-lens camera using sensitized paper strips.

1887—Edison begins experiments to give eyes to his phonograph and assigns Dickson to the task. (New Jersey)

1889—Eastman develops flexible film and with it Edison and Dickson achieve the Kinetoscope. (New Jersey)

1890—Friese-Greene improves a camera which he claims can take 600 pictures a minute. (London)

1891—Edison files for United States patent but does not bother with foreign patents.

1892—The first movie studio is built, the Edison "Black Maria" (New Jersey)

1894—Holland Brothers open the first Kinetoscope Parlor on April 15 at 1155 Broadway. LeRoy projects 50 feet of film on a screen in his shop on Beekman Street. (New York)

1895—Lathams, father and two sons, give first public showing of motion pictures on a screen at 153 Broadway, May 20, with their Pantoptikon. Armat and Jenkins give public demonstration of their projecting Phantoscope in September. American Mutoscope company formed, predecessor of Biograph.

1896—Edison and Armat combine patents for the Vitascope and after first performance in April orders pour in for the machines and "living pictures." May Irwin-John Rice in **"The Kiss"** stimulate demands for censorship. Motion pictures become regular feature on vaudeville programs.

1897—Rector films the **Corbett-Fitzsimmons fight.** Selig, Spoor and Lubin enter the field. Edison starts patent suits. Vitagraph begins business. McKinley's inauguration is filmed.

1898—Vitagraph's **"Tearing Down the Spanish Flag"** inaugurates the faking of events. Edison sues Biograph and the patent war is on.

1899—Jeffries-Sharkey fight filmed with artificial light. Melies in France experiments with trick films and develops fade-out, dissolves, double exposure.

1900—First color picture shown in London, an Urban-Smith two color process. Roy McCardell, newspaperman, joins Biograph and becomes first scenarist. Motion pictures begin to attract more attention and longer films are offered.

(CHRONOLOGY—Continued)

1902—Thomas L. Tally opens his Electric Theater in Los Angeles, April 2, the first theatre devoted entirely to motion pictures. Edwin S. Porter, Edison cameraman, makes **"The Life of an American Fireman,"** the first real story film, and evolves the cut-back technique.

1903—Porter makes **"The Great Train Robbery,"** a sensational success, and follows it with **"The Great Bank Robbery"** and **"Kleptomaniacs"** and the story film is definitely launched on its career of conquest . . . Adolph Zukor, Chicago furrier, goes into the picture business to salvage a loan . . . Harry Warner and his brothers open a little picture theatre in a Newcastle, Penn., store room.

1904—Biograph, Lubin and Selig enter the story-film field with **"Personal," "Meet Me at the Fountain"** and **"Trapped by Bloodhounds."**

1905—John P. Harris opens the Nickelodeon in Pittsburgh, first continuous show picture theatre . . . Vitagraph produces **"Raffles, the Amateur Cracksman,"** a 1000-foot film.

1906—Biograph moves to a new studio equipped with mercury - vapor lamps in the Bronx . . . Carl Laemmle opens a picture theatre in Chicago . . . William Fox invests his savings in a Brooklyn picture arcade . . . Maurice Costello establishes the screen actor's independence by refusing to build sets for Vitagraph.

1907—Kleine, Long and Marion form the Kalem Company and start production with **"Wanted, a Dog"** and **"Ben Hur" . . .** Spoor and Anderson form Essanay and Anderson, as Broncho Billy, starts the western on its amazing career . . . D. W. Griffith enters as a mountaineer in Edison's **"The Eagle's Nest"** . . . . Mack Sennett appears in several Edison films . . . Chicago City Council passes first direct motion picture legislation, an ordinance empowering the chief of police to issue licenses.

1908—Motion Picture Patents Company is formed and starts its court attacks . . . Independents begin to organize for the battle . . . Harpers and the estate of Lew Wallace sue Kalem over **"Ben Hur,"** the case which establishes the status of films . . . Griffith directs **"The Adventures of Dolly"** which tells a story in a natural manner and makes Arthur Johnson the first screen matinee idol . . . Selig produces **"The Count of Monte Cristo,"** first California feature .

1909—People's Institute forms the National Board of Censorship of Motion Pictures (National Board of Review) . . . Independent operators start their own production in answer to the Patents Co.; Fox, Universal and Mutual formed . . . Mary Pickford starts in films and **"The Violin Maker of Cremona"** makes her the first advertised star . . . . American Kinemacolor Company formed . . . **"Life of Moses"** in five reels, one shown per week.

1910—Pathe Weekly, first American newsreel, is started by Pathe Journal of France . . . General Film Company is formed by the Patents group . . . Florence Lawrence is starred by IMP and makes first personal appearance . . . John Bunny and Norma Talmadge make their first films . . . Essanay offers $25 for a new name for pictures and "photoplay" wins . . . Griffith directs Lionel Barrymore in Anita Loos' story, **"The New York Hat"** . . . Tom Mix becomes a screen cowboy.

1912—U. S. Gov't begins the three-year anti-monopoly court fight against the Patents Company which results in its dissolution . . . Mack Sennett starts his Keystone comedies and discovers the bathing girl . . . Los Angeles begins to emerge as a movie center — plenty of sunlight and close to the border for evasion of court writs . . . The Ladies World magazine starts a serial, **"What Happened to Mary?"** and exploits it with the first movie serial, starring Mary Fuller . . . Adolph Zukor forms Famous Players . . . Blockbooking begins to be adopted as regular procedure.

1913—Charlie Chaplin enters the movies and makes his first comedy, **"The Kid's Auto Races,,** . . . Samuel Goldwyn starts production on a shoestring; **"The Squaw Man"** goes before a camera with Cecil deMille as director . . . Kleine imports **"Quo Vadis,"** nine reels, and shows it in a legitimate theatre . . . Selig and the Chicago Tribune start **"The Adventures of Kathryn"** and the serial is established . . . Famous Players introduces to the screen Lily Langtry, James O'Neil and Minnie Maddern Fiske . . . Griffith starts work on **"The Birth of a Nation."**

1914—The screen begins to challenge the stage with the opening of the de luxe Strand on Broadway, Samuel Rothafel (Roxy) manager, William Farnum in **"The Spoilers"** the feature . . . Paramount Pictures Corp. formed as distributing unit . . . Mary Pickford starts the big-salary cycle with a contract for $104,000 per year . . . Jack Lawson of the Chicago Tribune becomes the first regular motion picture critic . . . Photoplay, Motion Picture and Picture Play magazines are launched . . . Sennett makes a multiple-reel comedy, **"Tillie's Punctured Romance,"** with Marie Dressler, Chaplin, Mabel Normand . . . Wm. S. Hart plays **"Two-Gun Hicks."**

1915—Metro Pictures formed . . . Patents Company ordered dissolved . . . Martin Quigley founds Exhibitor's Herald, first trade magazine . . . Charlie Chaplin goes to Essanay and makes, among others, **"The Champion"** . . . Theodosia Goodman becomes Theda Bara and **"The Vampire"** coins a new word . . . Geraldine Farrar is welcomed by the mayor and 5000 school children and parade as she arrives in Hollywood to begin picture work . . . Griffith finishes **"The Clansman,"** changes it to **"Birth of a Nation,"** has to organize his own company to get it before the public — and launches the full-length feature for the future . . . **"Cabiria,"** 12-reel Italian import clinches the long-film popularity . . . John Barrymore makes **"Peter Ibbetson"** and with Pauline Frederick plays **"The Eternal City"** . . . Douglas Fairbanks deserts the stage for the film, **"The Lamb."**

1916—Famous Players - Lasky combined Nazimova makes **"War Brides"** . . . Chaplin jumps to $670,000 and produces **"The Floorwalker," "Easy Street"** and a series of two-reelers . . . Wallace Reid appears in **"Call of the North"** . . . Pauline Frederick films the first screen **"Zaza"** . . . Griffith creates the most impressive failure in screen history, the fourfold **"Intolerance"** Goldwyn Pictures Corporation is organized.

1917—First National formed as distributing combine . . . George M. Cohan films a failure, **"Broadway Jones."**

1918—War films do big business, led by **"The Kaiser the Beast of Berlin."** . . . Martin Johnson presents his first film, **"Among the Cannibal Isles of the South Pacific."**

1919—United Artists formed . . . End of the war stimulates theatre expansion . . . The movies begin to acquire real prestige as famous stage stars and eminent authors sign contracts . . . **"The Miracle Man."**

1920—Mary Pickford in **"Pollyanna"** sets new records and **"Humoresque"** follows close behind . . . Marguerite Clark defies tradition and retires at the height of her popularity . . . The future is forshadowed as the photoelectric cell is patented . . . Paramount begins the long battle of the theatres by starting a chain.

1921—The silent film is supreme: Charlie Chaplin in **"The Kid,"** Pola Negri in **"Passion,"** Elmo Lincoln as **"Tarzan,"** Rudolph Valentino in **"The Four Horsemen of the Apocalypse."**

1922—The industry makes a start towards self-regulation with formation of the Motion Picture Producers and Distributors Association, president Will Hays . . . The Gish sisters attain their picture peak, **"Orphans of the Storm"** . . . Harold Lloyd develops a new natural humor as **"Grandma's Boy"** . . . Douglas Fairbanks gallops through the adventures of **"Robin Hood"** . . . Jackie Coogan cashes in on his fame as **"Oliver Twist"** . . . **"Tol'able David"** and **"Nanook of the North"** prove new screen possibilities.

1923—The brothers Warner go into production as well as distribution and exhibition . . . Sound recording becomes a practical possibility . . . Lon Chaney offers **"The Hunchback of Notre Dame"** and Ernest Torrence helps **"The Covered Wagon"** make screen as well as American history . . . George Arliss capitulates as to the new medium and plays in **"The Green Goddess."**

1924—Douglas Fairbanks tops all adventure films to date with **"The Thief of Bagdad"** and Milton Sills with Enid Bennett in **"The Sea Hawk"** run a close second . . . Ernst Lubitsch introduces the subtle, suggestive technique with **"The Marriage Circle"** . . . Cecil deMille piles up spectacle for **"The Ten Commandments"**

1925—Chaplin hits the high mark of the silent film with **"The Gold Rush"** and King Vidor's **"The Big Parade"** breaks all records . . . von Stroheim polishes the sophisticated show with **"The Merry Widow"** . . . General Electric-Vitaphone experiments bring sound to the commercial stage.

1926—Warner Brothers gamble on sound, present John Barrymore in **"Don Juan"** with synchronized musical score and several musical shorts, August 6, New York . . . Ronald Colman leads in **"Beau Geste"** . . . Victor McLaglen and Edmund Lowe fight through **"What Price Glory"** . . . John Barrymore makes **"The Sea Beast."**

1927—Fox brings forth the first **Movietone Newsreel** and later in the year electrifies Broadway with the first film in dialogue, **"The Jazz Singer"** . . Janet Gaynor and Charles Farrell drench the nation in tears with **"Seventh Heaven"** . . . Emil Jannings tries to teach Hollywood how to act in **"The Way of All Flesh"** . . . Cooper and Schoedasck start their superb series with **"Chang."**

1928—Hollywood at last takes the plunge, dives into sound and with Western Electric working overtime there are 16 sound channels in operation at the studios by the end of the year Warners offer first all-talking, **"Lights of New York"** . . . Producers wage a theatre-buying battle . . . Direction assumes a new importance as King Vidor makes **"The Crowd"** and the tragic F. W. Murnau, fresh from abroad, produces **"Sunrise."**

1929—Talkie demand is met as old films are given sound scenes and new films rushed through . . . **"Broadway Melody"** completes the revolution, proves the ability to put across a musical comedy . . . Outdoor sound in operation . . . Independent exhibitors begin to organize against the big chains.

1930—Sound brings an overdose of stage technique, but the better directors begin to develop a definite talkie style: Lewis Milestone with **"All Quiet on the Western Front"**; Clarence Brown with Greta Garbo's first sound film, **"Anna Christie"**; George Hill with **"The Big House"** . . . **"Hell's Angels"** runs up a cost record—then more than pays profits at the box-office.

1931—Chaplin sticks to silence in **"City Lights"** . . . Vidor's **"Street Scene"** carries the moving camera technique to the ultimate extreme . . . **"Cimarron"** arrives as a perennial classic . . . **"The Front Page"** and **"Five Star Final"** indulge in newspaper heroics . . . Faint echoes of the coming censorship thunder are heard.

1932—**"Grand Hotel"** inaugurates the all-star cast . . . Theatre circuits begin to collapse under their own weight . . . Paul Muni comes to the screen in **"Scarface"** . . . Alfred Lunt and Lynn Fontanne try the films with **"The Guardsman"** and little popular response . . . **"Arrowsmith"** sets a new mark for sincerity on the screen . . . Censorship storm clouds gather . . . Hard times cuts deep into movie attendance.

1933—**"Cavalcade"** wins honors everywhere . . . Charles Laughton jumps into the spotlight and Alexander Korda starts the historical cycle with **"Henry VIII"** . . . Mae West skyrockets to box-office success in **"She Done Him Wrong"** . . . The three Barrymores give a pyrotechnic display in **"Rasputin and the Empress"** . . . The industry begins talking about putting teeth into the Production Code.

1934—Legion of Decency leads in the "clean-up crusade" . . . Production Code Administration starts to function activity . . . The success of **"It Happened One Night"** astounds even its producers, the public suddenly discovers Frank Capra and the film collects almost all the Academy Awards . . . **"The Thin Man"** inaugurates the sophisticated comedy-melodrama . . . **"Little Women"** starts a human, wholesome cycle . . . Adventure hits a new high with **"The Count of Monte Cristo"** and fantasy makes a rare screen success in **"Berkeley Square"** . . . Shirley Temple dawns on a doting public.

1935—The effects of the crusade are apparent . . . **"David Copperfield"** touches off a "classics" revival carried on by **"Les Miserables"** . . . **"The Informer"** fuses sound and sight for a new technical approach . . . Fred Astaire conquers film audiences and the Nelson Eddy-Jeanette MacDonald pairing brings back the musical with a box-office bang . . . Labor troubles worry the studios, but attendance recovery is definitely under way . . . **"Becky Sharp"** launches color on its climbing career.

1936—An era of big and long films opens with **"Mutiny on the Bounty," "The Great Ziegfeld"** and **"San Francisco"** . . . Chaplin defies the talkies and gives the world a mirroring of **"Modern Times"** . . . The industry tries several drives to make the public "film conscious" . . . Revivals of former films suggest the start of a genuine film tradition . . . Recovery seems here and a theatre expansion program is launched . . . Paul Muni and director William Dierterle make moving drama out of **"The Story of Louis Pasteur"** . . . Shakespeare is buried beneath Reinhardt spectacle, but the public loves it . . . Frank Capra clears the air with the clean laughter of **"Mr. Deeds"** . . . **"My Man Godfrey"** starts a whacky comedy cycle.

1937—The Production Code is working well for American films and the foreign **"Ecstacy"** runs into legal troubles when imported . . . Color is at last brought into proportion as an addition, not an end in itself, with **"A Star Is Born"** . . . The screen experiments with a social problem in **"Black Legion"** . . . Labor troubles break out in the studios and unionization makes gains . . . Robert Montgomery surprises everyone but himself in **"Night Must Fall"** . . . Deanna Durbin crowds out the glamor girls with **"Three Smart Girls"** . . . Walt Disney creates a new film form with **"Snow White and the "Seven Dwarfs"** . . . Bank night, screeno and other chance games spread throughout the country and stimulate controversy and legal tangles . . . Year ends the most profitable for the industry since 1930.

1938—**"Snow White"** breaks records everywhere and heads for an all-time high . . . U. S. justice department files sweeping anti-trust suit to force drastic changes in trade practices . . . All branches of the industry unite for the first time in movie history to launch a nation-wide "Greatest Year" campaign—which has lost momentum and produced relatively minor results by the close of the year . . . A definite series cycle is under way with Charlie Chan, Mr. Moto and Bulldog Drummond continuing in full force and such recruits as the Jones Family, the Hardys, etc. being added almost weekly . . The human interest film achieves greater popularity as simple, direct, homely pictures bring in good business . . Edward G. Robinson makes murder a lark in **"A Slight Case of Murder"** . . . Capra translates **"You Can't Take It With You"** into authentic cinema . . . Charles

(CHRONOLOGY—Continued)

Boyer makes "**Algiers**" a lesson in individual dominance . . . A minor film, minus ballyhoo and with a non-committal title, "**A Man to Remember,**" emerges as perhaps the most lasting contribution of the year . . . Walter Wanger arouses considerable controversy with his comparatively mild and deliberately vague "**Blockade**" . . . Bank night and cousins decline under a barrage of criticism and court orders . . . The industry makes a fair start towards self-regulation of trade practices . . . Pressure groups bear down on Hollywood, trying to make the screen a propaganda medium . . . Dropping foreign markets force studio retrenchments and start a shift towards more concentrated attention on the home market . . . "**Alexander's Ragtime Band**" breaks first-run records . . . James Roosevelt adds another chapter to a hectic career by joining the Goldwyn organization . . . Both Chaplin and Fairbanks Sr., announce production of new films . . . and Shirley Temple is elected box-office champion for the fourth consecutive year.

MOTION PICTURE COMPANIES

ADVENTURE SERIALS, INC.
1270 Sixth Ave., New York, N. Y.

ALLIANCE FILMS CORP.
1270 Sixth Ave., New York, N. Y.

ALTEC SERVICE CORP.
250 W. 57th St., New York, N. Y.

AMKINO CORPORATION
723 Seventh Ave., New York, N. Y.

ARTCINEMA ASSOCIATES, INC.
729 Seventh Ave, New York, N. Y.

ASSOCIATED FEATURES, INC.
937 N. Sycamore Ave., Hollywood, Calif.

AUDIO PRODUCTIONS, INC.
35-11 35th Ave., Long Island City, N. Y.

AVRAMENKO FILM CO., LTD.
457 Main St., Winnipeg, Manitoba, Canada

BEST FILMS CO., INC.
723 Seventh Ave., New York, N. Y.

BONDED FILM STORAGE CORP.
1600 Broadway, New York, N. Y.

BRAY PICTURES CORP.
729 Seventh Ave., New York, N. Y.

BRULATOUR, J. E., INC.
John St., Fort Lee, N. J.

CELEBRITY PRODUCTIONS, INC.
723 Seventh Ave., New York, N. Y.

CINEMA SALES, INC.
7250 Santa Monica Blvd., Hollywood, Calif.

COLUMBIA PICTURES CORP.
729 Seventh Ave., New York, N. Y.

COMMODORE PICTURES CORP.
1600 Broadway, New York, N. Y.

CONSOLIDATED FILM INDUSTRIES, INC.
1776 Broadway, New York, N. Y.
  American Record Corp.
    1776 Broadway, New York, N. Y.
  Cinema Patents Co., Inc.
    1776 Broadway, New York, N. Y.

DANUBIA PICTURES, INC.
729 Seventh Ave., New York, N. Y.

DEVON FILM CORP.
1540 Broadway, New York, N. Y.

DuPONT FILM MANUFACTURING CORP.
9 Rockefeller Plaza, New York, N. Y.

EASTMAN KODAK COMPANY
343 State St., Rochester, N. Y.

EDUCATIONAL PICTURES, INC.
1501 Broadway, New York, N. Y.
  Educational Productions, Inc.
  Educational Films Corp. of America
  Educational Studios, Inc.
  Atlantic Pictures, Corp.
    1501 Broadway, New York, N. Y.
  Canadian Educational Films, Ltd.
    277 Victoria St., Toronto, Ont., Canada
  Terrytoons, Inc.
    271 North Ave., New Rochelle, N. Y.

ELECTRICAL RESEARCH PRODUCTS, INC.
250 W. 57th St., New York, N. Y.

ERPI CLASSROOM FILMS, INC.
250 W. 57th St., New York, N. Y.

EXHIBITORS FILM EXCHANGE
630 Ninth Ave., New York, N. Y.

F. & M. STAGESHOWS, INC.
30 Rockefeller Plaza, New York, N. Y.
  Fanchon & Marco Agency, Inc.
  Fanchon & Marco, Inc.

FILM COMPANY OF IRELAND
437 Central Park West, New York, N. Y.

FILM EXCHANGE, INC.
125 W. 45th St., New York, N. Y.

FILM PRODUCTS, INC.
630 Ninth Ave., New York, N. Y.

FITZPATRICK PICTURES, INC.
729 Seventh Ave., New York, N. Y.

FRANCO-AMERICAN FILM CORP.
66 Fifth Ave., New York, N. Y.

FRENCH MOTION PICTURE CORP.
126 W. 46th St., New York, N. Y.

GAUMONT BRITISH PICTURES CORPORATION OF AMERICA
1600 Broadway, New York, N. Y.

GENERAL FILM LIBRARY, INC.
1600 Broadway, New York, N. Y.

GRAND NATIONAL FILMS, INC.
1270 Sixth Ave., New York, N. Y.

ZANE GREY, INC.
280 E. Mariposa St., Altadena, Calif.
  Romer Grey Pictures Corp.

GUARANTEED PICTURES CO., INC.
729 Seventh Ave., New York, N. Y.

J. H. HOFFBERG CO., INC.
729 Seventh Ave., New York, N. Y.

HUGHES PRODUCTION CO.
7000 Romaine St., Hollywood, Calif.

IDEAL PICTURES CORP.
1600 Broadway, New York, N. Y.

IMPERIAL PICTURES, INC.
723 Seventh Ave., New York, N. Y.

LENAUER INTERNATIONAL FILMS, INC.
202 W. 58th St., New York, N. Y.

LLOYDS FILM STORAGE CORP.
729 Seventh Ave., New York, N. Y.

LOEW'S INC.
1540 Broadway, New York, N. Y.

MODERN FILM CORP.
729 Seventh Ave., New York, N. Y.

METROPOLIS PICTURES CORP.
154 W. 55th St., New York, N. Y.

MONOGRAM PICTURES CORP.
1270 Sixth Ave., New York, N. Y.

MUTUAL MOTION PICTURE DISTRIBUTORS, INC.
1270 Sixth Ave., New York, N. Y.

NATIONAL SCREEN SERVICE CORP. AND ADVANCE TRAILER SERVICE CORP.
630 Ninth Ave., New York, N. Y.

NATIONAL THEATER SUPPLY CO., INC.
92 Gold St., New York, N. Y.

OLYMPIC PICTURES CORP.
1600 Broadway, New York, N. Y.

PARAMOUNT PICTURES, INC.
1501 Broadway, New York, N. Y.

PATHE FILM CORP.
30 Rockefeller Plaza, New York, N. Y.
  Pathegrams, Inc.
  State Theater Company
  Pathe International Corp.

PROGRESS FILM LIBRARY, INC.
729 Seventh Ave., New York, N. Y.

RCA MANUFACTURING CO., INC.
RCA Radiotron Division, Harrison, N. J.

RADIO CORPORATION OF AMERICA
30 Rockefeller Plaza, New York, N. Y.

RADIO KEITH ORPHEUM CORP.
1270 Sixth Ave., New York, N. Y.
  RKO Radio Pictures, Inc.
  RKO Distribution Corp. of Canada, Ltd.
  RKO Pathe News
    35 W. 45th St., New York, N. Y.

RELIABLE FILM EXPORT CO.
130 W. 46th St., New York, N. Y.

REPUBLIC PICTURES CORP.
1776 Broadway, New York, N. Y.

SALES FILMS, INC.
9 Rockefeller Plaza, New York, N. Y.

SCANDINAVIAN TALKING PICTURES, INC.
220 W. 42nd St., New York, N. Y.

SKARBO PRODUCTIONS, INC.
7250 Santa Monica Blvd., Hollywood, Calif.

SPECTRUM PICTURES CORP.
729 Seventh Ave., New York, N. Y.

SPHINX FILMS CORP.
1501 Broadway, New York, N. Y.

STAGE & SCREEN PRODUCTIONS, INC.
1270 Sixth Ave., New York, N. Y.

TALISMAN PICTURES CORP.
4518 Sunset Blvd., Hollywood, Calif.

TECHNICOLOR, INC.
15 Broad St., New York, N. Y.
  Technicolor Motion Picture Corp.
    823 N. Seward St., Hollywood, Calif.

THOMFILMS, INC.
1270 Sixth Ave., New York, N. Y.

TRANS-OCEANIC FILM EXPORT CO.
723 Seventh Ave., New York, N. Y.

TRI-NATIONAL FILMS, INC.
250 W. 57th St., New York, N. Y.

TWENTIETH CENTURY-FOX FILM CORP.
444 W. 56th St., New York, N. Y.

UFA FILMS, INC.
729 Seventh Ave., New York, N. Y.

UNITED ARTISTS CORP.
729 Seventh Ave., New York, N. Y.

UNIVERSAL PICTURES CO., INC.
1250 Sixth Ave., New York, N. Y.

VARIETY FILM DISTRIBUTORS
489 Fifth Ave., New York, N. Y.

WARNER BROS. PICTURES, INC.
321 W. 44th St., New York, N. Y.

WORLD PICTURES CORP.
729 Seventh Ave., New York, N. Y.

EXTRA EARNINGS
1937

(Compiled by Motion Picture Producers and Distributors of America)

Total for the year	$2,986,372
Number of individuals	15,938
Average days each	18.4
Average daily wage	$10.03
Average annual earnings	$187.00
Central Casting placements:	
Men	198,922
Women	87,741
Boys	4,354
Girls	3,290
	294,307

1938

Motion picture players and directors who died during the year

Players

Walter Ackerman
Oscar Apfel
Richard Cummings
Fred Duprez
Pauline Frederick
May Irwin
Fred Kohler
Florence Lawrence
Rolly Lloyd
Robert McWade
Harry C. Myers
Warner Oland
Lyda Roberti
Conway Tearle
May Wallace
Robert Woolsey

Directors

John G. Blystone
Howard C. Higgin

"The MOVIES . . . . and the people who make them"

BOX-OFFICE CHAMPIONS
(Pictures)

A list of the best-selling films since the movies conquered the entertainment field Figures give approximate totals to the middle of 1938. The year of release and distributing company follow each title. (s: silent)

$5,000,000

THE SINGING FOOL
1928—Warner Brothers

$4,500,000

FOUR HORSEMEN OF THE APOCALYPSE (s)
1921—Metro

$4,000,000

BEN HUR (s)
1926—Metro
SNOW WHITE and THE SEVEN DWARFS
1937—RKO
(Dec. 1, 1938)

$3,500,000

THE BIG PARADE (s)
1925—Metro
BIRTH OF A NATION (s)
1915—United Artists
CAVALCADE
1933—Fox
THE COVERED WAGON (s)
1923—Paramount
THE JAZZ SINGER
1927—Warner Brothers

$3,300,000

SUNNY SIDE UP
1929—Fox

$3,000,000

BROADWAY MELODY
1929—MGM

$2,700,000

THE COCK-EYED WORLD
1929—Fox
SAN FRANCISCO
1936—MGM

$2,600,000

WHOOPEE
1930—United Artists
KID FROM SPAIN
1932—United Artists
THE FRESHMAN (s)
1925—Pathe

$2,500,000

THE GOLD RUSH (s)
1925—United Artists
THE KID (s)
1920—First National
THE TEN COMMANDMENTS (s)
1923—Paramount

$2,400,000

ROMAN SCANDALS
1933—United Artists

$2,250,000

42nd STREET
1933—Warner Brothers
GOLDDIGGERS OF BROADWAY
1929—Warner Brothers
GRAND HOTEL
1932—MGM
I'M NO ANGEL
1933—Paramount
LITTLE WOMEN
1933—RKO

$2,200,000

SHE DONE HIM WRONG
1933—Paramount

$2,000,000

CIMARRON
1931—RKO
EMMA
1932—MGM
MIN AND BILL
1930—MGM
RIO RITA
1921—RKO
SARATOGA
1937—MGM
THE SEA HAWK (s)
1924—First National
WAY DOWN EAST (s)
1920—United Artists
WHAT PRICE GLORY (s)
1926—Fox

$1,800,000

MODERN TIMES
1936—United Artists
STATE FAIR
1933—Fox

$1,750,000

FOOTLIGHT PARADE
1933—Warner Brothers
SEVENTH HEAVEN (s)
1927—Fox

$1,700,000

COMMON CLAY
1930—Fox
CRUSADES
1935—Paramount
A MIDSUMMER NIGHT'S DREAM
1935—Warner Brothers
PALMY DAYS
1931—United Artists
STREET ANGEL
1928—Fox
STRIKE ME PINK
1936—United Artists

$1,600,000

DODSWORTH
1936—United Artists
TRAIL OF THE LONESOME PINE
1936—Paramount

$1,500,000

ADVENTURES OF ROBIN HOOD
1938—Warner Brothers
ALL QUIET ON THE WESTERN FRONT
1930—Universal
ANNA CHRISTIE
1930—MGM
BEAU GESTE (s)
1926—Paramount
THE CHAMP
1931—MGM
CITY LIGHTS (s)
1931—United Artists
DADDY LONG LEGS
1931—Fox
DEAD END
1937—Warner Brothers
FOUR SONS (s)
1928—Fox
GIRL SHY (s)
1924—Pathe
GOLDWYN FOLLIES
1938—United Artists
THE GOOD EARTH
1937—MGM
HAPPY LANDING
1938—20th Century-Fox
HUNCHBACK OF NOTRE DAME (s)
1923—Universal
THE HURRICANE
1937—United Artists
KING OF KINGS (s)
1927—
LIFE OF EMILE ZOLA
1937—Warner Brothers
LOST HORIZON
1937—Columbia
THE MERRY WIDOW (s)
1925—MGM
SAFETY LAST (s)
1923—Pathe
SECRETS (s)
1924—First National
THE SHEIK (s)
1921—Paramount
STELLA DALLAS (s)
1925—United Artists
STELLA DALLAS
1937—United Artists
THIEF OF BAGDAD (s)
1924—United Artists
TOP HAT
1936—RKO

BOX-OFFICE CHAMPIONS
(Players)

(As each year draws to a close, Motion Picture Herald sends questionnaires to the nation's independent exhibitors, those without producer or distributor affiliation, requesting lists of the ten players who brought the greatest number of patrons to the box-office that year. Careful tabulations by the staff of Motion Picture Herald of these practical votes for the past four years have yielded the ratings below. The first twenty-five for each year are listed).

1935

1—Shirley Temple
2—Will Rogers
3—Clark Gable
4—Fred Astaire and Ginger Rogers
5—Joan Crawford
6—Claudette Colbert
7—Dick Powell
8—Wallace Beery
9—Joe E. Brown
10—James Cagney
11—Mae West
12—Bing Crosby
13—Fred Astaire
14—Ginger Rogers
15—William Powell
16—Janet Gaynor
17—Jean Harlow
18—Norma Shearer
19—W. C. Fields
20—Ruby Keeler
21—Warner Baxter
22—Grace Moore
23—Katharine Hepburn
24—Buck Jones
25—Fredric March

(BOX-OFFICE CHAMPIONS—Continued)

1936	1937	1938
1—Shirley Temple	1—Shirley Temple	1—Shirley Temple
2—Clark Gable	2—Clark Gable	2—Clark Gable
3—Fred Astaire and Ginger Rogers	3—Robert Taylor	3—Sonja Henie
4—Robert Taylor	4—Bing Crosby	4—Mickey Rooney
5—Joe E. Brown	5—William Powell	5—Spencer Tracy
6—Dick Powell	6—Jane Withers	6—Robert Taylor
7—Joan Crawford	7—Astaire and Rogers	7—Myrna Loy
8—Claudette Colbert	8—Sonja Henie	8—Jane Withers
9—Jeanette MacDonald	9—Gary Cooper	9—Alice Faye
10—Gary Cooper	10—Myrna Loy	10—Tyrone Power
11—Jane Withers	11—Bob Burns	11—Gary Cooper
12—James Cagney	12—Martha Raye	12—Wallace Beery
13—William Powell	13—Jeanette MacDonald	13—Bing Crosby
14—Jean Harlow	14—Dick Powell	14—Jeanette MacDonald
15—Wallace Beery	15—Wallace Beery	15—Deanna Durbin
16—Fred MacMurray	16—Joan Crawford	16—Don Ameche
17—Irene Dunne	17—Joe E. Brown	17—Dorothy Lamour
18—Myrna Loy	18—Spencer Tracy	18—Ginger Rogers
19—Ginger Rogers	19—Claudette Colbert	19—Nelson Eddy
20—Fred Astaire	20—Eleanor Powell	20—Bob Burns
21—Warner Baxter	21—MacDonald and Eddy	21—Errol Flynn
22—Bing Crosby	22—Jack Benny	22—MacDonald and Eddy
23—Dionne Quins	23—Nelson Eddy	23—Irene Dunne
24—Janet Gaynor	24—Powell and Loy	24—Paul Muni
25—Nelson Eddy	25—Burns and Raye	25—William Powell

THE CRITICS' CHOICES

The annual ten-best lists as selected by the nation's picture critics in the annual "Film Daily" poll. Periods covered in general run from November 1st of the previous year to October 31st of the year listed. Distributing company, stars and director follow each title.

1922

ORPHANS OF THE STORM
United Artists — Lillian Gish, Dorothy Gish, Monte Blue — D. W. Griffith

GRANDMA'S BOY
Associated Distributors — Harold Lloyd — Fred Newmeyer

BLOOD AND SAND
Paramount — Rudolph Valentino — Fred Niblo

PRISONER OF ZENDA
Metro — all star cast — Rex Ingram

WHEN KNIGHTHOOD WAS IN FLOWER
Paramount — Marion Davies — Robert G. Vignola

NANOOK OF THE NORTH
Pathe — Native cast — R. J. Flaherty

SMILIN' THROUGH
First National — Norma Talmadge — Sidney Franklin

TOL'ABLE DAVID
First National — Richard Barthelmess — Henry King

ROBIN HOOD
United Artists — Douglas Fairbanks — Allan Dwan

OLIVER TWIST
First National — Jackie Coogan — Frank Lloyd

1923

COVERED WAGON
Paramount — Ernest Torrence, J. Warren Kerrigan, Lois Wilson — James Cruze

MERRY-GO-ROUND
Universal — Mary Philbin, Norman Kerry — Rupert Julian

HUNCHBACK OF NOTRE DAME
Universal — Lon Chaney — Wallace Worsley

ROBIN HOOD
United Artists — Douglas Fairbanks — Allan Dwan

GREEN GODDESS
Goldwyn — George Arliss — Sidney Olcott

SCARAMOUCHE
Metro — no star — Rex Ingram

SAFETY FIRST
Pathe — Harold Lloyd — Sam Taylor

ROSITA
United Artists — Mary Pickford — Ernst Lubitsch

DOWN TO THE SEA IN SHIPS
Hodkinson — Raymond McKee — Elmer Clifton

LITTLE OLD NEW YORK
Goldwyn-Cosmo — Marion Davies — Sidney Olcott

1924

THIEF OF BAGDAD
United Artists — Douglas Fairbanks — Raoul Walsh

SEA HAWK
First National — Milton Sills, Enid Bennett, Wallace Beery — Frank Lloyd

MONSIEUR BEAUCAIRE
Paramount — Rudolph Valentino — Sidney Olcott

BEAU BRUMMEL
Warner Bros. — John Barrymore — Harry Beaumont

SECRETS
First National — Norma Talmadge — Frank Borzage

MARRIAGE CIRCLE
Warner Bros. — Monte Blue, Florence Vidor — Ernst Lubitsch

TEN COMMANDMENTS
Paramount — no star — Cecil B. De Mille

GIRL SHY
Pathe — Harold Lloyd — Sam Taylor

ABRAHAM LINCOLN
First National — George Billings, Louise Fazenda — Philip Rosen

AMERICA
United Artists — Carol Dempster, Lionel Barrymore — D. W. Griffith

1925

GOLD RUSH
United Artists — Charles Chaplin — Charles Chaplin

UNHOLY THREE
Metro-Goldwyn — Lon Chaney — Tod Browning

DON Q SON OF ZORRO
United Artists — Douglas Fairbanks — Donald Crisp

MERRY WIDOW
Metro-Goldwyn — Mae Murray, John Gilbert — Erich von Stroheim

LAST LAUGH
Universal — Emil Jannings — F. W. Murnau

THE FRESHMAN
Pathe — Harold Lloyd — Sam Taylor

PHANTOM OF THE OPERA
Universal — Lon Chaney — Rupert Julian

LOST WORLD
First National — Bessie Love, Lewis Stone — Harry Hoyt

BIG PARADE
Metro-Goldwyn — John Gilbert, Renee Adoree — King Vidor

KISS ME AGAIN
Warner Bros. — Marie Provost, Monte Blue — Ernst Lubitsch

1926

VARIETY
Paramount — Emil Jannings — E. A. Dupont

BEN HUR
MGM — Ramon Novarro, Francis X. Bushman — Fred Niblo

BIG PARADE
MGM — John Gilbert, Renee Adoree — King Vidor

BLACK PIRATE
United Artists — Douglas Fairbanks — Albert Parker

BEAU GESTE
Paramount — Ronald Colman, Noah Beery — Herbert Brenon

STELLA DALLAS
United Artists — Belle Bennett — Henry King

VOLGA BOATMAN
PDS — William Boyd — Cecil B. De Mille

WHAT PRICE GLORY?
Fox — Victor McLaglen, Edmund Lowe — Raoul Walsh

SEA BEAST
Warner Bros. — John Barrymore — Millard Webb

LA BOHEME
MGM — Lillian Gish, John Gilbert — King Vidor

"The MOVIES . . . . and the people who make them"

(CRITICS' CHOICES—Continued)

1927

BEAU GESTE
Paramount — Ronald Colman, Noah Beery — Herbert Brennon

BIG PARADE
MGM — John Gilbert, Renee Adoree — King Vidor

WHAT PRICE GLORY?
Fox — Victor McLaglen, Edmund Lowe — Raoul Walsh

WAY OF ALL FLESH
Paramount — Emil Jannings — Victor Fleming

BEN HUR
MGM — Ramon Novarro, Francis X. Bushman — Fred Niblo

SEVENTH HEAVEN
Fox — Janet Gaynor, Charles Farrell — Frank Borzage

CHANG
Paramount — no star — Merian Cooper & Ernest Schoedsack

UNDERWORLD
Paramount — George Bancroft, Clive Brook — Josef von Sternberg

RESURRECTION
United Artists — Rod LaRocque — Edwin Carewe

FLESH AND THE DEVIL
MGM — John Gilbert — Clarence Brown

1928

THE PATRIOT
Paramount — Emil Jannings — Ernst Lubitsch

SORRELL AND SON
United Artists — H. B. Warner, Alice Joyce — Herbert Brenon

LAST COMMAND
Paramount — Emil Jannings — Josef von Sternberg

FOUR SONS
Fox — no star — John Ford

STREET ANGEL
Fox — Janet Gaynor, Charles Farrell — Frank Borzage

THE CIRCUS
United Artists — Charles Chaplin — Charles Chaplin

SUNRISE
Fox — George O'Brien, Janet Gaynor — F. W. Murnau

THE CROWD
MGM — James Murray, Elinor Boardman — King Vidor

KING OF KINGS
Pathe — H. B. Warner, Joseph and Rudolph Schildkraut — Cecil B. De Mille

SADIE THOMPSON
United Artists — Gloria Swanson — Raoul Walsh

1929

DISRAELI
Warner Bros. — George Arliss — Alfred E. Green

BROADWAY MELODY
MGM — no star — Harry Beaumont

MADAME X
MGM — Ruth Chatterton — Lionel Barrymore

RIO RITA
Radio — Bebe Daniels — Luther Reed

GOLD DIGGERS OF BROADWAY
Warner Bros. — no star — Roy Del Ruth

BULLDOG DRUMMOND
United Artists — Ronald Colman — R. Richard Jones

IN OLD ARIZONA
Fox — no star — Raoul Walsh & Irving Cummings

COCK-EYED WORLD
Fox — Victor McLaglen, Edmund Lowe — Raoul Walsh

LAST OF MRS. CHEYNEY
MGM — Norma Shearer — Sidney Franklin

HALLELUJAH
MGM — no star — King Vidor

1930

ALL QUIET ON THE WESTERN FRONT
Universal — No Star — Lewis Milestone

ABRAHAM LINCOLN
United Artists — No Star — D. W. Griffith

HOLIDAY
Pathe — Ann Harding — Edward H. Griffith

JOURNEY'S END
Tiffany — Colin Clive — James Whale

ANNA CHRISTIE
MGM — Greta Garbo — Clarence Brown

THE BIG HOUSE
MGM — No Star — George Hill

WITH BYRD AT THE SOUTH POLE
Paramount

THE DIVORCEE
MGM — Norma Shearer — Robert Z. Leonard

HELL'S ANGELS
United Artists — No Star — Howard Hughes

OLD ENGLISH
Warner Bros. — George Arliss — Alfred E. Green

1931

CIMARRON
RKO — Richard Dix — Wesley Ruggles

STREET SCENE
United Artists — No Star — King Vidor

SKIPPY
Paramount — Jackie Cooper — Norman Taurog

BAD GIRL
Fox — James Dunn, Sally Eilers — Frank Borzage

MIN AND BILL
MGM — Marie Dressler, Wallace Beery — George Hill

FRONT PAGE
United Artists — No Star — Lewis Milestone

FIVE STAR FINAL
Warner Bros. — Edward G. Robinson — Mervyn LeRoy

CITY LIGHTS
United Artists — Charles Chaplin — Charles Chaplin

A FREE SOUL
MGM — Norma Shearer — Clarence Brown

SIN OF MADELON CLAUDET
MGM — No Star — Edgar Selwyn

1932

GRAND HOTEL
MGM — Greta Garbo, John Barrymore, Joan Crawford, Wallace Beery, Lionel Barrymore — Edmund Goulding

THE CHAMP
MGM — Wallace Beery, Jackie Cooper — King Vidor

ARROWSMITH
United Artists — Ronald Colman, Helen Hayes — John Ford

THE GUARDSMAN
MGM — Alfred Lunt, Lynn Fontanne — Sidney Franklin

SMILIN' THROUGH
MGM — Norma Shearer — Sidney Franklin

DR. JEKYLL AND MR. HYDE
Paramount — Frederic March — Rouben Mamoulian

EMMA
MGM — Marie Dressler — Clarence Brown

BILL OF DIVORCEMENT
RKO Radio — John Barrymore, Katherine Hepburn — George Zukor

BACK STREET
Universal — Irene Dunne, John Boles — John M. Stahl

SCARFACE
United Artists — Paul Muni — Howard Hawks

1933

CAVALCADE
Fox — Clive Brook, Diana Wynyard — Frank Lloyd

42nd STREET
Warner Bros. — Warner Baxter, Bebe Daniels, Ruby Keeler, Dick Powell — Lloyd Bacon

PRIVATE LIFE OF HENRY VIII
United Artists — Charles Laughton — Alexander Korda

LADY FOR A DAY
Columbia — No Star — Frank Capra

STATE FAIR
Fox — Will Rogers, Janet Gaynor, Lew Ayres, Sally Eilers — Henry King

A FAREWELL TO ARMS
Paramount — Helen Hayes, Gary Cooper — Frank Borzage

SHE DONE HIM WRONG
Paramount — Mae West — Lowell Sherman

I AM A FUGITIVE FROM A CHAIN GANG
Warner Bros. — Paul Muni — Mervyn LeRoy

MAEDCHEN IN UNIFORM
Filmchoice — Dorothea Wieck, Hertha Thiele — Leontine Sagan

RASPUTIN AND THE EMPRESS
MGM — John, Ethel, Lionel Barrymore — Richard Boleslawski

1934

THE BARRETTS OF WIMPOLE STREET
MGM — Norma Shearer, Frederic March, Charles Laughton — Sidney Franklin

THE HOUSE OF ROTHSCHILD
United Artists — George Arliss — Alfred Werker

IT HAPPENED ONE NIGHT
Columbia — Clark Gable, Claudette Colbert — Frank Capra

ONE NIGHT OF LOVE
Columbia — Grace Moore — Victor Schertzinger

LITTLE WOMEN
RKO Radio — Katharine Hepburn — George Cukor

THE THIN MAN
MGM — William Powell, Myrna Loy — W. S. Van Dyke

VIVA VILLA!
MGM — Wallace Beery — Jack Conway

DINNER AT EIGHT
MGM — Marie Dressler, John Barrymore, Wallace Beery, Jean Harlow, Lionel Barrymore, Lee Tracy, Edmund Lowe — George Cukor

THE COUNT OF MONTE CRISTO
United Artists — Robert Donat, Elissa Landi — Rowland V. Lee

BERKELEY SQUARE
Fox — Leslie Howard, Heather Angel — Frank Lloyd

1935

DAVID COPPERFIELD
MGM — Freddie Bartholomew, W. C. Fields, Lionel Barrymore — George Cukor

LIVES OF A BENGAL LANCER
Paramount — Gary Cooper, Franchot Tone, Richard Cromwell — Henry Hathaway

THE INFORMER
RKO Radio — Victor McLaglen — John Ford

NAUGHTY MARIETTA
MGM — Jeanette MacDonald, Nelson Eddy — W. S. Van Dyke

LES MISERABLES
United Artists (20th Century) — Frederic March, Charles Laughton, Cedric Hardwicke — Richard Boleslawski

RUGGLES OF RED GAP
Paramount — Charles Laughton, Mary Boland, Charles Ruggles — Leo McCarey

TOP HAT
RKO Radio — Fred Astaire, Ginger Rogers — Mark Sandrich

BROADWAY MELODY OF 1936
MGM — Jack Benny, Eleanore Powell — Roy Del Ruth

ROBERTA
RKO Radio — Irene Dunne, Fred Astaire, Ginger Rogers — William A. Seiter

ANNA KARENINA
MGM — Greta Garbo, Fredric March — Clarence Brown

1936

MUTINY ON THE BOUNTY
MGM — Charles Laughton, Clark Gable, Franchot Tone — Frank Lloyd

MR. DEEDS GOES TO TOWN
Columbia — Gary Cooper — Frank Capra

THE GREAT ZIEGFELD
MGM — William Powell, Myrna Loy, Luise Rainer, Frank Morgan — Robert Z. Leonard

SAN FRANCISCO
MGM — Clark Gable, Jeanette MacDonald, Spencer Tracy — W. S. Van Dyke

DODSWORTH
United Artists (Goldwyn) — Walter Huston, Ruth Chatterton, Mary Astor, Paul Lukas — William Wyler

THE STORY OF LOUIS PASTEUR
Warner Bros. — Paul Muni — William Dieterle

A TALE OF TWO CITIES
MGM — Ronald Colman — Jack Conway

ANTHONY ADVERSE
Warner Bros. — Fredric March — Mervyn LeRoy

THE GREEN PASTURES
Warner Bros. — Rex Ingram — William Keighley

A MIDSUMMER NIGHT'S DREAM
Warner Bros. — James Cagney, Joe E. Brown, Dick Powell — William Dieterle

(CRITICS' CHOICES—Continued)

1937

THE LIFE OF EMILE ZOLA
Warner Bros. — Paul Muni —
William Dieterle
THE GOOD EARTH
MGM — Paul Muni, Luise Rainer —
Sidney Franklin
CAPTAINS COURAGEOUS
MGM — Freddie Bartholomew, Spencer Tracy,
Lionel Barrymore — Victor Fleming
LOST HORIZON
Columbia — Ronald Colman — Frank Capra
A STAR IS BORN
United Artists (Selznick International) —
Janet Gaynor,, Fredric March —
William A. Wellman
ROMEO AND JULIET
MGM — Norma Shearer, Leslie Howard —
George Cukor
STAGE DOOR
RKO Radio — Katharine Hepburn,
Ginger Rogers, Adolphe Menjou —
Gregory La Cava
DEAD END
United Artists (Goldwyn) — Sylvia Sidney,
Joel McCrea — William Wyler
WINTERSET
RKO Radio — Burgess Meredith, Margo —
Alfred Santell
THE AWFUL TRUTH
Columbia — Irene Dunne, Cary Grant —
Leo McCarey

ATTENDANCE ESTIMATES

Weekly

(As compiled by Nathan D. Golden, chief of the films section of the Bureau of Foreign Commerce, Department of Commerce, Washington, D. C.).

1922	40,000,000
1923	43,000,000
1924	46,000,000
1925	48,000,000
1926	50,000,000
1927	57,000,000
1928	65,000,000
1929	95,000,000
1930	110,000,000
1931	75,000,000
1932	60,000,000
1933	60,000,000
1934	70,000,000
1935	80,000,000
1936	88,000,000
1937	85,000,000

INDUSTRY ITEMS

There are more than 200 firms engaged in motion picture production in the United States.

The annual production total averages 800 feature films, 1000 short subjects.

The total production cost approximates $135,000,000.

Ninety per cent of that total is produced in California, ten per cent in New York.

At least 276 different industries, arts and professions are involved in the making of a single feature film.

The annual Hollywood payroll approximates $100,000,000.

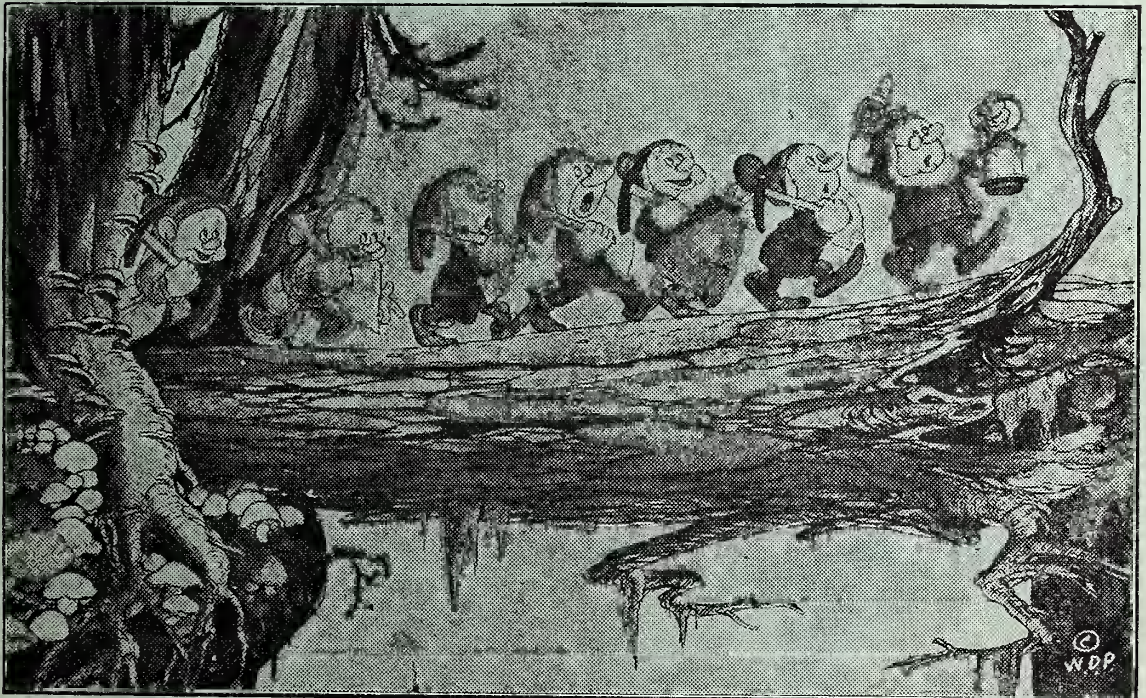
The industry now pays over $100,000,000 annually in taxes to the Federal government, more than $250,000,000 annually to the state governments.

The American industry supplies nearly 70 per cent of all pictures shown in the world. (Rising restrictions abroad, in particular in the totalitarian states, are rapidly paring that figure).

STORY SOURCES

	Total	Originals	Books	Plays	Magazines	Cost	Average Cost
1935	614	312	222	73	7	$3,070,000	$5,000
1936	901	497	170	67	167	4,505,000	5,000
1937	648	390	104	75	79	3,240,000	5,000
1938*	503	289	145	28	41		

*To December 1st.



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